Poona Oriental Series No. 61

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प्रतिज्ञायौगन्धरायणम् ।

PRATIJÑĀYAUGANDHARĀYAṆAM

A Sanskrit Drama in Four Acts
Attributed to Bhāsa
Critically edited with Introduction, Notes, and Translation

BY

C. R. DEVADHAR, M. A.,
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PREFACE

The Pratijñā-Yaugandharāyaṇa is a play which dramatises the incident of Udayana's elopement with Vāsavadattā, referred to by Kālidāsa in Meghadūta and already famous in legendary literature. This edition of the play is based upon all previously published editions and in translating and annotating, I have drawn upon them. Gaṇapatiśāstri's commentary, Woolner and Sarup's translation, and Dr. Sukthankar's articles on the Bhāsa problem have been liberally laid under contribution, and I here make my grateful acknowledgments to these.

I take this opportunity of expressing my gratitude to Dr. N. G. Sardesai, who has undertaken to bring out this publication and lastly my thanks are due to Mr. S. R. Sardesai, B. A., LL. B., the manager of the Samarth Bharat Press, for the very nice printing and get-up of the work.

Prabhākara Niketana.
Deccan Gymkhana, Poona.

C. R. DEVADHAR.

INTRODUCTION

The Pratijñā–Yaugandharāyaṇa, as the name itself indicates, narrates how the minister Yaugandharāyaṇa enabled his king to escape from captivity and elope with Vāsavadattā, the daughter of his enemy, Mahāsena, the King of Ujjayinī. The play very probably derives its plot from the original Bṛhatkathā of Guṇādhya in Paiśācī of which three versions exist; of these, the Kāśmirian version, the Kathāsaritsāgara is claimed by its author as faithfully preserving the original. The story is found in the कथामुखलम्बक, III- IV Tarangas. The ruse with the famous artificial elephant is there, the scheming and plotting of the two ministers Yaugandharāyaṇa and Vasantaka in the disguises of a madman and a jesting beggar, and the escape on the she-elephant Bhadravatī. Yet the differences are many and essential details too. Of minor differences may be mentioned the fact that only two ministers went to Ujjayinī, while Rumaṇvat stayed behind to look after the kingdom whereas in the drama all three ministers go to Ujjayinī. In the play, Dvaipāyana appears in the Rājakula, and after pronouncing blessings on the royal family, vanishes mysteriouly, leaving behind his garb of a madman from which Yaugandharāyaṇa takes his cue; in the Kathā, however, Yaugandharāyaṇa, after going to Pulindaka, the king of foresters and an ally of Vatsarāja, camps a vast army under him, and then proceeding to the cemetery-ground of Ujjayinī, meets a friendly Brahmarākṣasa, Yogeśvara by name, who teaches him the magic art of changing his form as he liked. There is no reference in the story to the intrigue of Yaugandharāyaṇa of his fight and captivity and of his ultimate release by Mahā-

sena, as in the play. The scheme is simple ; the rider आषाढक of the she-elephant भद्रवती was to be bribed ; the chief of the Mahuts was to be plied with wine ; and then at night, the king who was in the palace giving music-lessons to Vāsavadattā, was to escape with her on Bhadravatī and make for the camp of his army in the forest, where Yaugandharāyaṇa would be awaiting his arrival.

It is believed that the scene of the aritifici elephant was criticised by Bhāmaha as incredible. But it is not clear if this scene was the subject of the criticism and there is at any rate nothing to prevent the conjecture that the criticism may have been directed against the Bṛhatkathā and its versions. The passage in question runs thus:—

विजिगीषुमुपन्यस्य वत्सेशं वृद्धदर्शनम् ।
तस्यैव कृतिनः पश्चादभ्यदाचारशून्यताम् ॥
अन्तर्योधशताकीर्ण शालङ्कायननेतृकम् ।
तथाविधं गजच्छद्म नाज्ञासीत् स स्वभूगतम् ॥
यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।
अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि ॥
शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
मर्माणि परिहृत्यास्य पतिष्यन्तीति कानुमा ॥
हतोऽनेन मम भ्राता मम पुत्रः पिता मम ।
मातुलो भागिनेयश्च रुषा संरब्धचेतसः ॥
अस्यन्तो विविधान्याजावायुधान्यपराधिनम् ।
एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ॥
नमोस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् ।
शास्त्रलोकावपास्यैव नयन्ति नयवेदिनः ॥
सचेतसो वनेभस्य चमणा निर्मितस्य च ।
विशेषं वेद बालोऽपि कष्टं किं नु कथं नु तत् ॥

There is no doubt that the प्राकृत passage अणेण मम भादा हदो, अणेण मम पिदा, अणेण मम सुदो has its echo in हतोऽनेन मम भ्राता मम पुत्रः पिता मम ॥ but that is not enough : for if this is a quotation by भामह from Pratijñā as Gaṇapatiśāstri asserts, then the second line, too, viz. मातुलो भागिनेयश्च etc. ought to be regarded as a quotation—which however is not found in the Pratijñā. Other objections against the view that Bhāmaha had the Pratijñā in his mind are (i) Bhāmaha states that the king was alone, unaccompanied by spies तस्यैवाभ्यदात् चारशून्यताम्—this is however not so in Pratijña where the king is accompanied by twenty soldiers विंशतिमात्रैः पदातिभिः सह प्रयातो स्वामी ।. (ii) It is not true that the ministers. for some reason of their own, did not inform the king of the enemy's device—तथाविधं गेजच्छद्म......यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।. As a matter of fact, Yaugandharāyaṇa who had learnt of the trick, was on the point of sending Sālaka to warn the king of the danger, when Haṃsaka arrives with the news of the king's capture. (iii) There is no description of warriors shooting arrows शराः दृढधनुर्मुक्ता मन्युमद्भिरदातिभिः ।). So that it is clear that Bhāmaha has some other work in mind rather than our play.

It is interesting to note that Vatsarāja and Vāsavadattā, the hero and the heroine, never appear at all on the stage: But this is not surprising, as the vows of Yaugandharāyaṇa form the subject-matter of the play, so that Yaugandharāyaṇa and his strategy naturally come to the fore, while the lovers stand in the background, although we seem to know them intimately enough through report by others. With regard to the meeting of the lovers, the version given by the dramatist differs from the well-known version. In Act II the conversa-

tion of the king and the queen about their daughter seems to lead up to the traditional incident of the music-lesson, in which Udayana, seated behind a curtain as a music-teacher, scolds his fair pupil, and when taunted by her, lifts the curtain and sees her in all her ravishing charms for the first time.

When the queen requests that a teacher may be engaged for giving music-lessons to Vāsavadattā, the king replies : " What does she want a teacher for, now when she is about to be married ? Her husband will teach her. " The audience naturally think of Vatsarāja as the teacher and the husband. Later when the lute Ghoṣavatī was brought, the king sent it to Vāsavadattā. The king's attitude towards Vatsarāja changes : his heart softens towards him and he orders that the captive is to be treated with every consideration.

We, however, find in Act III that Vatsarāja is in prison—not in the palace as in Act II--his chains clank as he bows before the gods. The princess Vāsavadattā goes in an open palanquin to worship at a shrine opposite the prisongate ; and as the palanquin halts for the men to change shoulders, Udayana sees the princess, and the prison-house turns into a garden of delight.

The question, therefore, is when were the music lessons arranged ? They can hardly be placed before Act III for in that case they would have been known by Vasantaka and Yaugandharāyaṇa. We must suppose, therefore, that these were arranged between Act III and IV. In fact there is a very big hiatus in the story between these two Acts, and we have to understand the following incidents to have taken place between those two Acts. (i) Yaugandharāyaṇa must have acted upon his plan of

releasing the king from captivity by infuriating the elephant Nalāgiri by spells, and herbs and smoke. (ii) Mahāsena, out of gratitude to Udayana who pacifies the elephant, removes him from the prison to his palace (नलागिरिग्रहणार्थं विमुक्तश्चेद् तं पुनर्बद्धस्ते स्वामी ।). (iii) There the music-lessons are arranged (अनभिसाक्षिकं महासेनस्य दुहितरं शिष्यां प्रतिगृह्य अदत्तापनयनं कृतम् ।). (iv) Udayana and Vāsavadattā must have been secretly married by the Gāndharva rites. (v) And the plan of running away on the she-elephant Bhadravatī, while Yaugandharāyaṇa and his secret agents and warriors prevented pursuit by storming the city-gates, must have been fixed up with the concurrence and knowledge of Yaugandharāyaṇa. Surely enough this is too big a gap ; but then only thus can the story be made to appear as coherent. The music-lesson is referred to in स्वप्नवासवदत्तम् (बहुशोऽप्युपदेशेषु यया मामीक्षमाणया । हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ।). So also the marriage of the two in a picture as it could not take place in reality owing to the elopement is mentioned in that play.

As for the inconsistency regarding the king's treatment, who is very sympathetically looked after in Act II, but seems to have been clapped into prison and chained and fettered, the reversal may be explained as being due to the influence of Bharatarohaka who does not like that the captive should enjoy the privilege of living in the palace, free and unfettered.

With regard to the stanza नवं शरावं etc. it is either a quotation from Kauṭilya's Arthaśāstra, or both Kauṭilya and the dramatist may have taken it from a third source. The verse in question belongs to the floating mass of literature from the past, for which on definite location can be fixed.

प्रतिज्ञायौगन्धरायणस्य कथावस्तु ।

अथ कदाचिन्मृगयाव्यसनी वत्सराजो वेणुवन्नागवनं प्रयातः सन् प्रद्योतेन तत्रोपन्यस्तं वनगजप्रच्छादितशरीरं कपटहस्तिनं परमार्थगजं मत्वा वीणयैनं वशीकर्तुं यावदारभते तावत् सहसा कपटहस्त्यधिष्ठातृभिः प्रद्योतस्य योधैः स परिवार्य बहुप्रहारनिपातिताश्वस्तत्कालं मोहं गतः कर्कशाभिर्लताभिः प्राकृत इव शरीरयन्त्रणात् प्रधर्षितः । ततो वत्सराजेन प्रथमं कुन्तप्रहारजनितमोहः सालंकायनो नाम प्रद्योतस्यामात्यः शरीरयन्त्रणादुन्मुच्यैनं स्कन्धशयनमारोप्योज्जयिनीं नीत्वा प्रद्योताय समर्पितवान् । प्रद्योतश्च स्वकन्यां वासवदत्तां गान्धर्वासक्तां ज्ञात्वा वत्सराजाद्गृहीतं घोषवतीं नाम वीणारत्नं तस्यै दत्त्वा तमन्तःपुरेऽवरुरोध । तत्र चान्योन्यदर्शनेन समुत्पन्नाभिलाषौ वासवदत्तावत्सराजौ प्रच्छन्नं गान्धर्वेण विधिना निर्वृत्तविवाहौ सुखमनुभवन्तौ स्थितौ । अथ यौगन्धरायणः स्वस्वामिनः परकृतच्छलनं चारमुखाच्छ्रुत्वा तत्र च बन्धनेऽपि स्वामिनमवन्तिराजतनयाविवशीकृतहृदयं ज्ञात्वा विषण्णः स्वस्वामिनो घोषवत्याश्च वासवदत्तया सह प्रत्यानयनं प्रतिजज्ञे । ततः स उन्मत्तसदृशं वेषं धृत्वा गूढाकारैः स्वपुरुषैः सान्तःपुरां सर्वामुज्जयिनीं व्यापयाम्बभूव । अथ च काले सर्वान् स्वपुरुषान् युद्धाय सन्नाह्य दत्तसमयानुरोधेन स्वामिनि वासवदत्ताद्वितीये करेणुं भद्रवतीमधिरुह्योज्जयिन्या निष्क्रान्ते शत्रुभिर्युध्यमान एव गृहीतो यौगन्धरायणः । गुणानुरागिणा प्रद्योतेन तु पूर्वाभिप्रेतजामातृलाभप्रीतेन सत्कृत्य कोशाम्बीं प्रेषितः ।

पात्राणि ।

पुरुषाः—

यौगन्धरायणः–उदयनस्य मन्त्री । उन्मत्तकश्चायमेव ।

श्रमणकः—तद्वेष उदयनस्य मन्त्री रुमण्वान् ।

विदूषकः—उदयनस्य नर्मसुहृद् वसन्तकः ।

ब्राह्मणः—प्रच्छन्नो यौगन्धरायणस्य पुरुषः ।

हंसकः—उदयनसमीपवर्ती कश्चिदुपाध्यायः ।

गात्रसेवकः—यौगन्धरायणस्य पुरुषो वासवदत्तागृहे प्रच्छन्नो हस्तिपकः ।

सालकः—यौगन्धरायणस्य पुरुषः ।

निर्मुण्डकः—यौगन्धरायणगृहे प्रतीहारः ।

महासेनः—अवन्तिराजो वासवदत्ताजनकः प्रद्योतो नाम ।

भरतरोहकः—महासेनमन्त्री ।

बादरायणः—महासेनस्य काञ्चुकीयः ।

भटः—वासवदत्ताया भृत्यः ।

साधारणौ—भरतरोहकस्य पुरुषौ ।

स्त्रियः—

देवी—अङ्गारवती नाम महासेनस्य महिषी ।

विजया—यौगन्धरायणगृहे प्रतीहारी ।

॥ श्रीः ॥

भासनाटकचक्रे

प्रतिज्ञायौगन्धरायणम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः-पातु वासवदत्तायो महासेनोऽतिवीर्यवान् ।
वत्सराजस्तु नाम्ना सशक्तियौगन्धरायणः ॥ १ ॥

(परिक्रम्य नेपथ्याभिमुखमवलोक्य) आर्ये ! इतस्तावत् ।

(प्रविश्य)

३ नटी-अय्य ! इअम्हि । [आर्य ! इयमस्मि ।]

सूत्रधारः-आर्ये ! गीयतां तावत् किञ्चिद् वस्तु । ततस्तव गीत-प्रसादिते रङ्गे वयमपि प्रकरणमारभामहे । आर्ये ! किमिदं
६ चिन्त्यते । ननु गीयते ।

नटी-अज्ज मए सिविणे ञ्ञादिकुळस्स अस्सत्थं विअ दिट्ठं । ता इच्छामि अय्येण कुसळविञ्ञाणणिमित्तं कञ्चि पुरुसं पेसिदुं[1] ।
९ [अद्य मया स्वप्ने ज्ञातिकुलस्यास्वास्थ्यमिव दृष्टम् । तदिच्छाम्यार्येण कुशलविज्ञाननिमित्तं कञ्चित् पुरुषं प्रेषयितुम् ।]

सूत्रधारः-बाढम् ।

पुरुषं प्रेषयिष्यामि व्यक्तमात्महिते क्षमम् ।

(नेपथ्ये)

सालक ! सज्जस्त्वम् ।

सूत्रधारः-पुरुषं प्रेषयत्येष यथा यौगन्धरायणः ॥ २ ॥

(निष्क्रान्तौ ।)

स्थापना ।

---

१ पेक्खिदुं.

३ (ततः प्रविशति यौगन्धरायणः सालकेन सह ।)

यौगन्धरायणः–सालक ! सज्जस्त्वम् ।

सालकः–अय्य ! अह इं । [आर्य अथ किम् ।]

६ यौगन्धरायणः–महान् खल्वध्वा गन्तव्यः ।

सालकः–महत्तरेण सिणेहेण अय्यं उवचिट्ठामि । [महत्तरेण स्नेहेनार्यमुपतिष्ठे ।]

९ यौगन्धरायणः–हन्त यास्यति बलवान्, यस्य सौहार्दम् । कुतः,

स्निग्धेष्वासज्यं कर्म यद् दुष्करं स्याद्
यो वा विज्ञाता सत्कृतानां गुणानाम् ।
[1]क्रीतं सामर्थ्यं यस्य तस्य क्रमेण
दैवप्रामाण्याद् भ्रश्यते वर्धते वा ॥ ३ ॥

अथ वेणुवनात्[2] त्रिषु नागवनं श्वः प्रयाता स्वामी प्रागेव सम्भावयितव्यः ।

३ सालकः–अय्य ! लेहो खु मं ओवज्झइ[3], जहिं आअत्तं कय्यसरीरं । [आर्य ! लेखः खलु मामपवहति, यस्मिन् आयत्तं कार्यशरीरम् ।]

यौगन्धरायणः–विजये !

६ (प्रविश्य)

विजया–अय्य इअम्हि । [आर्य ! इयमस्मि ।]

यौगन्धरायणः–विजये ! त्वर्यतां लेखः प्रतिसरा च ।

९ विजया–अय्य ! तह । (निष्क्रान्ता ।) [आर्य ! तथा ।]

यौगन्धरायणः–अथ दृष्टपूर्वस्त्वयैष पन्थाः ।

सालकः–णहि, सुदपुरुवो । [नहि, श्रुतपूर्वः ।]

१२ यौगन्धरायणः–एतदपि मेधाविलक्षणम् । भोः ! वनगजप्रच्छादितशरीरं नीलहस्तिनमुपन्यस्य प्रद्योतः स्वामिनं छलयितुकाम इति

१ अतीतं. २ वेणुवनाश्रितेषु गहनेषु. ३ ओवज्झइ.

प्रवृत्तिरुपगता नः । अपीदानीं स्वामिनो बुद्ध्यतिक्रमो न स्यात् ।
१८ अहो तु खलु वत्सराजभीरुत्वं प्रद्योतस्य । व्यक्तीकृतमसामर्थ्यमक्षौहिण्याः । कुतः,

व्यक्तं बलं बहु च तस्य न चैककार्यं
संख्यातवीरपुरुषं च न चानुरक्तम् ।
व्याजं ततः समभिनन्दति युद्धकाले
सर्वं हि सैन्यमनुरागमृते कलत्रम् ॥ ४ ॥

(प्रविश्य)

विजया-लेहो खु अअं । पडिसरा सव्ववहूजणहत्थादो तुवारी-
३ अदित्ति भट्टिमादा आह । [लेखः खल्वयम् । प्रतिसरा सर्ववधूजनहस्तात् त्वर्यत इति भर्तृमाता आह ।]

यौगन्धरायणः-विजये ! विज्ञाप्यतां तत्रभवत्यै--सर्ववधूजनहस्त-
६ प्रयुक्ता वा एका वा प्रतिसरा दीयतामिति ।

विजया-अय्य ! तह । (निष्क्रान्ता ।) [आर्य ! तथा ।]

(प्रविश्य)

९ निर्मुण्डकः-सुहं अय्यस्स । [सुखमार्यस्य ।]

यौगन्धरायणः-कथं निर्मुण्डकः ।

निर्मुण्डकः-अय्य ! एसो भट्टिपादमूलादो ओवट्ठिइओ हंसओ
१२ आअदो । [आर्य ! एष भर्तृपादमूलादौपस्थितिको हंसकः आगतः ।]

यौगन्धरायणः-कथं हंसक एकः प्राप्त इति । सालक ! विश्रम्यतामिदानीं मुहूर्तम् । त्वरिततरं वा यास्यसि सविश्रमो वा ।

१५ सालकः-अय्य ! तह । (निष्क्रान्तः ।) [आर्य ! तथा ।]

यौगन्धरायणः-निर्मुण्डक ! प्रवेश्यतां हंसकः ।

निर्मुण्डकः-अय्य ! तह । (निष्क्रान्तः ।) [आर्य ! तथा ।]

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१ अनुरागकृते. २. त्वरितं.

१८ यौगन्धरायणः—स्वामिनाविरहितपूर्वो हंसक एकः प्राप्त इति साविभ्रममिव मे मनः । कुतः,

यथा नरस्याकुलबान्धवस्य गत्वान्यदेशं गृहमागतस्य ।
तथा हि मे सम्प्रति बुद्धिशङ्का श्रोष्यामि किन्नु प्रियमप्रियं वा ॥५॥

(ततः प्रविशति हंसको निर्मुण्डकश्च ।)

निर्मुण्डकः—एदु एदु अय्यो । [एत्वेत्वार्यः ।]

३ हंसकः—कहिं कहिं अय्यो । [कुत्र कुत्रार्यः ।]

निर्मुण्डकः—एसो अय्यो चिट्ठइ, उवसप्पदु णं । (निष्क्रान्तः[1] ।) [एष आर्यस्तिष्ठति उपसर्पत्वेनम् ।]

६ हंसकः—(उपसृत्य) सुहं अय्यस्स । [सुखमार्यस्य ।]

यौगन्धरायणः—हंसक ! न खलु गतः स्वामी नागवनम् ।

हंसकः—अय्य ! हिज्जो एव्व गदो भट्टा । [आर्य ! ह्य एव गतो
९ भर्ता ।]

यौगन्धरायणः—हन्त निष्फलमनुप्रेषणम् । छलिताः स्मः । अथास्ति प्रत्याशा, अथवा अद्यैव प्राणा मोक्तव्याः ।

१२ हंसकः—धरदि खु दाव भट्टा । [धरते खलु तावद् भर्ता ।]

यौगन्धरायणः—धरते तावदित्यनूर्जिता विपत्तिरभिहिता । गृहीतेन स्वामिना भवितव्यं ननु ।

१५ हंसकः—सुट्ठु अय्येण विञ्ञादं । गहीदो भट्टा । [सुष्ठु आर्येण विज्ञातम् । गृहीतो भर्ता ।]

यौगन्धरायणः—कथं गृहीतः स्वामी । हन्त भोः ! महान् खलु भारः
१८ प्रद्योतस्य भाग्यैर्निस्तीर्णः । अद्यप्रभृति वत्सराजसचिवानां प्रतिष्ठितमसामर्थ्यमयशश्च । इदानीमनुत्पन्नकार्यपण्डितो रुमण्वान क गतः । इदानीमभ्यारोहणीयं क गतम् । कुतः,

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१ (उपगम्य ।)

स्निग्धं च सौहृदहृतं च कुलोद्गतं च
व्यायामयोग्यपुरुषं च गुणार्जितं च ।
क्रीतं परैर्गहनदुर्गतया प्रनष्टं
युद्धे समस्तमतिभारतया विपन्नम् ॥ ६ ॥

हंसकः–जइ समग्गजोहबळपरिवारो भवे भट्टा, ण एसो दोसो भवे । [यदि समग्रयोधबलपरिवारो भवेद् भर्ता, नैष दोषो भवेत् ।]

३ यौगन्धरायणः–कथमसमग्रयोधबलपरिवारो नाम स्वामी ।

हंसकः–सुणादु अय्यो । [शृणोत्वार्यः ।]

यौगन्धरायणः–अध्वश्रान्तो भवान् । आस्यताम् ।

६ हंसकः–अय्य ! तह । (उपविश्य) सुणादु अय्यो । सावसेसपच्चूसाए रअणीए वाहणसुहाए वेळाए वाळुआतित्थेण णइं णम्मदं तरिअ वेणुवणे कळत्तं आवासिअ छत्तमत्तपरिच्छदेण गजजूहविम-
९ इजोग्गेण बळेण मग्गमद्दअणीए[1] वीहीए णाअवणं पआदो भट्टा । [आर्य ! तथा । शृणोत्वार्यः । सावशेषप्रत्यूषायां रजन्यां वाहनसुखायां वेलायां वालुकातीर्थेन नदीं नर्मदां तीर्त्वा वेणुवने कलत्रमावास्य छत्र-
१२ मात्रपरिच्छदेन गजयूथविमर्दयोग्येन बलेन मार्गमदन्या वीथ्या नागवनं प्रयातो भर्ता ।]

यौगन्धरायणः–ततस्ततः ।

१५ हंसकः–तदो इसुक्खेवमत्तोत्थिदे सुय्ये एत्तिअमत्ताणि विअ जोअणाणि गच्छिअ कोसमत्तेण विअ मदअंधीरपव्वदं अणासादिअ तडाअपङ्कुक्खित्तं अद्धणिम्मिदसिळाकम्मं विअ विसमदंसणं दिट्ठं
१८ णो णाअजूहं । [तत इषुक्षेपमात्रोत्थिते सूर्ये एतावन्मात्राणीव योजनानि गत्वा क्रोशमात्रेणेव मदगन्धीरपर्वतमनासाद्य तटाकपङ्कोत्क्षिप्तमर्धनिर्मितशिलाकर्मेव विषमदर्शनं दृष्टं नो नागयूथम् ।]

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१ मिअमदकण्ठीए, मग्गमदगन्धिए.

२१ यौगन्धरायणः–ततस्ततः ।

हंसकः–तदो णिज्झाअन्तीसु सेणासु समुप्पण्णसङ्कापिण्डिदे[1] तस्सिं जूहे इमस्स अणत्थस्स उप्पादओ कोवि पदादी भट्टारं एव्व उव-

२४ ट्ठिदो । [ततो निध्यायन्तीषु सेनासु समुत्पन्नशङ्कापिण्डिते तस्मिन् यूथेऽस्यानर्थस्योत्पादकः कश्चित् पदातिः भर्तारमेवोपस्थितः ।]

यौगन्धरायणः–तिष्ठ । इतः क्रोशमात्रे मल्लिकासालप्रच्छादितशरीरो

२७ नखदन्तवर्जमेकनीलो हस्ती मया दृश्यत इत्युक्तवान् ननु ।

हंसकः–कहं परिण्णादं खु एदं अय्येण । जागत्ति खु समुप्पण्णो अअं दोसो । [कथं परिज्ञातं खल्वेतदार्येण । जाग्रति खलु समुत्प-

३० न्नोऽयं दोषः ।]

यौगन्धरायणः–हंसक ! जाग्रतोऽपि बलवत्तरः कृतान्तः । ततस्ततः ।

हंसकः–तदो सुवण्णसदप्पदाणेण तं णिसंसं पडिपूजिअ भट्टिणा

३३ उत्तं–अत्थि एसो चक्कवट्टी हत्थी णीळकुवळअतणू णाम हत्थिसि-क्खाए पठिदो । ता अप्पमत्ता होह तुम्हे इमस्सिं जूहे । गअं तं अहं वीणादुदीओ आणेमि त्ति । [ततः सुवर्णशतप्रदानेन तं नृशंसं

३६ प्रतिपूज्य भर्त्रोक्तम्–अस्त्येष चक्रवर्ती हस्ती नीलकुवलयतनुर्नाम हस्ति-शिक्षायां पठितः । तद् अप्रमत्ता भवत यूयमस्मिन् यूथे । गजं तमहं वीणाद्वितीय आनयामीति ।]

३९ यौगन्धरायणः–अथ कथमुपेक्षितस्तदानीं स्वामी रुमण्वता ।

हंसकः–णहि णहि । पसादिअ भट्टा अमच्चेण विण्णाविदो–णहु दे एळावणादीणं वि दिसागआणं गहणं ण सम्भावणीअं । अविदु

४२ दुरारक्खदाए आसण्णदोसाणि विसअन्तराणि । तहिं णिळ्ळज्जो णिरभिजणो पच्चन्तवासी जणो । ता पदादिमत्ताहिट्ठिदं इमं जूहं करिअ सव्व एव्व गच्छामो, ण एकाइणा सामिणा गन्तव्वं त्ति ।

१ पीडिदे.

४५ [नहि नहि । प्रसाद्य भर्तामात्येन विज्ञापितः— न खलु ते ऐरावणादीनामपि दिग्गजानां ग्रहणं न सम्भावनीयम् । अपितु दुरारक्षतयासन्नदोषाणि विषयान्तराणि । तत्र निर्लज्जो निरभिजनः प्रत्यन्तवासी जनः ।
४८ तत् पदातिमात्राधिष्ठितमिदं यूथं कृत्वा सर्व एव गच्छामः, नैकाकिना स्वामिना गन्तव्यमीति ।]

यौगन्धरायणः—अपि महाजनसमक्षमेवमुक्तः स्वामी रुमण्वता ।
५१ **एवमप्यवक्तव्यां स्वामिभक्तिमिच्छामि । ततस्ततः ।**

हंसकः—तदो अत्तजीविदणिद्दिट्ठेण सवहेण णिवारिअ अमच्चं णीळवळाहआदो हत्थिणो ओदरिअ सुन्दरपाडळं णाम अस्सं
५४ **आलुहिअ अणद्धागए सुय्ये विंसदिमत्तेहि पदादिहि सह पआदो भट्टा ।** [तत आत्मजीवितनिर्दिष्टेन शपथेन निवार्यामात्यं नीलबलाहकाद् हस्तिनोऽवतीर्य सुन्दरपाटलं नामाश्वमारुह्यानर्धागते
५७ सूर्ये विंशतिमात्रैः पदातिभिः सह प्रयातो भर्ता ।]

यौगन्धरायणः—विजयाय । हा धिक्, स्नेहात् पूर्ववृत्तान्तो नावेक्षितः । ततस्ततः ।

६० **हंसकः—तदो दिउणं विअ अद्धाणं गच्छिअ साळ्ळुक्खच्छाआए सवण्णणट्ठणीळदाए परुब्भासिदेहि असरीरविणिक्खित्तेहि विअ दन्तजुअळेहि सूइदो धणुसदमत्तेण विअ दिट्ठो सो दिव्ववारणप-**
६३ **डिच्छन्दो ।** [ततो द्विगुणमिवाध्वानं गत्वा सालवृक्षच्छायायां सावर्ण्यनष्टनीलतया प्रोद्भासिताभ्यामशरीरविनिक्षिप्ताभ्यामिव दन्तयुगलाभ्यां सूचितो धनुःशतमात्रेणेव दृष्टः स दिव्यवारणप्रतिच्छन्दः ।]

६६ **यौगन्धरायणः—हंसक ! अस्मत्परिताप इत्युच्यताम् । ततस्ततः ।**

हंसकः—तदो भट्टिणा ओदरिअ अस्सादो आअमिअ देवदाणं पणामं करिअ गहीदा वीणा । तदो पिट्ठदो एक्ककिदणिच्चओ विअ
६९ **महन्तो कण्ठीरवो समुप्पण्णो ।** [ततो भर्त्रावतीर्याश्वादागम्य देवतानां

प्रणामं कृत्वा गृहीता वीणा । ततः पृष्ठत एककृतनिश्चय इव महान् कण्ठीरवः समुत्पन्नः ।]

७२ यौगन्धरायणः–कण्ठीरव इति । ततस्ततः ।

हंसकः–तदो कण्ठीरवपरिञ्ञाणणिमित्तं परिवुत्ता अ वअं । महामत्तोत्तराउहीआहिट्ठिदो पच्चुग्गदो सो किदअहत्थी [ततः

७५ कण्ठीरवपरिज्ञाननिमित्तं परिवृत्ताश्च वयम् । महामात्रोत्तरायुधीयाधिष्ठितः प्रत्युद्गतः स कृतकहस्ती ।]

यौगन्धरायणः–ततस्ततः ।

७८ हंसकः–तदो णामगोत्तग्गहणेण समस्सासिअ कुळवुत्तजणं सव्वहा पज्जोदप्पओओ एसो, अणुगच्छह मं, अहं दाणिं परस्स उवण्णासं विसमारम्भं परक्कमेण समीकरोमि त्ति भणिअ भट्टा पविट्टो एव्व तं

८१ परबळं । [ततो नामगोत्रग्रहणेन समाश्वास्य कुलपुत्रजनं सर्वथा प्रद्योतप्रयोग एषः, अनुगच्छत माम्, अहमिदानीं विषमारम्भं परस्योपन्यासं पराक्रमेण समीकरोमीति भणित्वा भर्ता प्रविष्ट एव तत् परबलम् ।]

८४ यौगन्धरायणः–प्रविष्ट इति । अथवा ननु स्थाने,

व्रीलितो वञ्चनां प्राप्य मानी सत्त्वमुपाश्रितः ।
शूरश्चैकायनस्थश्च किमन्यत् प्रतिपद्यते ॥ ७ ॥

ततस्ततः ।

हंसकः–तदो कीळाअमाणो विअ अत्तच्छन्दाणुवत्तिणा सुन्दर-

३ पाडळेण अस्सेण अत्ताभिप्पाआदो वि अहिअं पहरन्तो अदिबहु-कदाए परबळस्स अदिप्पउज्जमाणवाआमो विसण्णणट्ठसव्वपरि-जणो मए एक्काइणा, णहि णहि, भट्टिणा एव्व रक्खिअमाणो

६ अणुबद्धदिवसजुद्धपरिस्सन्तो बहुप्पहारणिपडिअतुरओ तम्माअ-माणसुय्यदारुणाए वेळाए मोहं गदो भट्टा । [ततः क्रीडन्निवात्म-च्छन्दानुवर्तिना सुन्दरपाटलेनाश्वेनात्माभिप्रायादप्यधिकं प्रहरन् अति-

९ बहुकतया परबलस्यातिप्रयुज्यमानव्यायामो विषण्णनष्टसर्वपरिजनो मयैकाकिना, नहि नहि, भर्त्रैव रक्ष्यमाणोऽनुबद्धदिवसयुद्धपरिश्रान्तो बहुप्रहारनिपतिततुरगस्ताम्यत्सूर्यदारुणायां वेलायां मोहं गतो भर्ता ।]

१२ यौगन्धरायणः- कथं मोहमुपगतः स्वामी । ततस्ततः ।

हंसकः-तदो जहासत्ति सण्णिहिदगहणुप्पाडिदाहि अविण्णाअमाणजादीहि कक्कसाहि ळदाहि पाकिदो विअ सरीरअन्तणादो पहरि-

१५ सिदो भट्टा । [ततो यथाशक्ति सन्निहितगहनोत्पाटिताभिरविज्ञायमानजातिभिः कर्कशाभिर्लताभिः प्राकृत इव शरीरयन्त्रणात् प्रधर्षितो भर्ता ।]

यौगन्धरायणः-कथं प्रधर्षितः स्वामी ।

पीनांसस्य विकृष्टपर्वमहतो नागेन्द्रहस्ताकृते-
श्चापास्फालिकरस्य दूरभरणाद्[1] बाणाधिकारोपिणः ।
विप्राभ्यर्चयितुः श्रमेषु सुहृदां सत्कर्तुरालिङ्गनै-
र्न्यस्तं तस्य भुजद्वयस्य वलयस्थानान्तरे बन्धनम् ॥ ८ ॥

अथ कस्यां वेलायां प्रत्यागतप्राणः स्वामी ।

हंसकः-अय्य ! अवसिदावळेवेसु पावेसु । [आर्य ! अवसितावलेपेषु पापेषु ।]

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यौगन्धरायणः- दिष्ट्या शरीरं धर्षितं, न तेजः । ततस्ततः ।

हंसकः-ततो पच्चाअदप्पाणं दाणि भट्टारं पेक्खिअ अणेण मम

६ भादा हदो अणेण मम पिदा अणेण मम सुदो मम वअस्सो त्ति अण्णहा भट्टिणो परक्कमं वण्णअन्ता सव्वदो अभिद्दुदा दे पावा । [ततः प्रत्यागतप्राणमिदानीं भर्तारं प्रेक्ष्यानेन मम भ्राता हतोऽनेन

९ मम पितानेन मम सुतो मम वयस्य इति अन्यथा भर्तुः पराक्रमं वर्णयन्तः सर्वतोऽभिद्रुतास्ते पापाः ।]

यौगन्धरायणः-ततस्ततः ।

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१ दूरहरणात्.

यौगन्धरायणः–विजये ! एवमेतत् ।

६ प्रतीहारी–किं एदं । [किमेतत् ।]

यौगन्धरायणः–इदम् ।

प्रतीहारी–भणादु भणादु अय्यो भणादु । [भणतु भणत्वार्यो भणतु ।]

९ यौगन्धरायणः–अथवा नैतच्छक्यं परिहर्तुम् । निवेदयिष्याम्यत्र-भवत्यै । विजये ! स्थिरीक्रियतामात्मा । (कर्णे) एवमिव ।

प्रतीहारी–हं[1] ।

१२ यौगन्धरायणः–विजया खल्वसि ।

प्रतीहारी–एसा गच्छामि मन्दभाआ । [एषा गच्छामि मन्दभागा ।]

यौगन्धरायणः–विजये ! न खलु त्वयात्रभवत्यै गृहीतः स्वामीति

१५ सहसा निवेदयितव्यम् । स्नेहदुर्बलं मातृहृदयं रक्ष्यम्

प्रतीहारी–कहं दाणि णिवेदेमि । [कथमिदानीं निवेदयामि ।]

यौगन्धरायणः–शृणु ।

पूर्वं तावद् युद्धसम्बद्धदोषाः प्रस्तोतव्या भावनाः संशयानाम् ।
सन्दिग्धेऽर्थे चिन्त्यमाने विनाशे रूढे शोके कार्यतत्त्वं निवेद्यम्॥१३॥

प्रतीहारी–घत्तिस्सं । (निष्क्रान्ता ।) [ग्रहीष्यामि ।]

यौगन्धरायणः–हंसक ! त्वमिदानीं स्वामिना किं न गतः ।

३ हंसकः–अय्य ! ववसिदो खु अहं अत्ताणं अणुग्गहिदुं साळङ्काअ-णेण णिउत्तो–गच्छ इमं वुत्तन्तं कोसम्बीए णिवेदेहि त्ति । [आर्य ! व्यवसितः खल्वहमात्मानमनुग्रहीतुं सालङ्कायनेन नियुक्तः––गच्छेमं

६ वृत्तान्तं कौशाम्ब्यां निवेदयेति ।]

यौगन्धरायणः–किन्नु खल्विदानीं निराशमनुसारं[2] कर्तुकामः, उताहो स्निग्धपुरुषसन्निकर्षं परिहरति ।

९ हंसकः–अह इं । [अथ किम् ।]

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१ हं. २ निरागम.

यौगन्धरायणः–स स्वकं विस्मयादात्मानमाविष्करोति, उत सर्वारम्भसिद्धौ रमणीयं भवति। अथ मामन्तरेण स्वामी न किञ्चिदाह।

१२ हंसकः–अय्य! अत्थि, पदक्खिणीकरअन्तो भट्टारं अन्तज्जलावगाढाए दिट्ठीए बहुकं सदट्ठुकामेण विअ म्हि भट्टिणा उत्तो–गच्छ जोअन्ध–(इत्यर्धोक्ते तिष्ठति।) [आर्य! अस्ति, प्रदक्षिणीकुर्वन्

१५ भर्तारमन्तर्जलावगाढया दृष्टया बहुकं सन्देष्टुकामेनेवास्मि भर्त्रोक्तः–– गच्छ यौगन्ध–]

यौगन्धरायणः–स्वैरमभिधीयतां, स्वामिवाक्यमेतत्।

१८ हंसकः–जोअन्धराअणं पेक्खेहि त्ति। [यौगन्धरायणं प्रेक्षस्वेति।]

यौगन्धरायणः–मा तावत्। सर्वसचिवमण्डलमतिक्रम्यैको यौगन्धरायणो द्रष्टव्य इत्याह।

२१ हंसकः–अह इं। [अथ किम्।]

यौगन्धरायणः–तेन हि अनर्हप्रतिक्रियमनिर्विष्टभर्तृपिण्डमनुपकृतराजसत्कारं यदि खलु मां द्रष्टव्यं मन्यते स्वामी।

२४ हंसकः–बाहं। [बाढम्।]

यौगन्धरायणः–पुरुषान्तरितं मां द्रक्ष्यति स्वामी,

रिपुनृपनगरे वा बन्धने वा वने वा
समुपगतविनाशः प्रेत्य वा तुल्यनिष्ठम्।
जितमिति कृतबुद्धिं वञ्चयित्वा नृपं तं
पुनरधिगतराज्यः पार्श्वतः श्लाघनीयम्॥ १४॥

(नेपथ्ये)

हा हा भट्टा! [हा हा भर्तः!]

३ यौगन्धरायणः–

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१ स्वयं.

एष शोकप्रतीकारो यथाशक्ति निवेद्यते ।
एतत् स्त्रीभिरसामर्थ्यं मन्त्रिणामनुवर्ण्यते ॥ १५ ॥

(प्रविश्य)

प्रतीहारी–अय्य ! भट्टिमादा । [आर्य ! भर्तृमाता ।]

३ यौगन्धरायणः–किं किम् ।

प्रतीहारी–आह ।

यौगन्धरायणः– किमिति ।

६ प्रतीहारी–एवंविहस्स सुहिज्जणेण परिगहीदस्स वच्छराअस्स अअं वुत्तन्तो । किं सक्कं कत्तुं अन्तरेण विहाणं । ता सम्माणिअ सुहिज्जणं समत्थिअदु । जो खु दाणि सङ्कटेसु वा ण विसीददि, विसमगदो ९ वा ण पय्यवचिट्ठदि, वञ्चिदो वा ण णिव्वेदं गच्छदि, पडिघादेसु का पाणा ण समुज्झदि, सो खु बुद्धिमन्तो पुच्छिज्जइ पढमं एव्व मे वच्छस्स वअस्सो पच्चा अमच्चो आणेदु मे पुत्तअं पुत्तओ त्ति । १२ [एवंविधस्य सुहृज्जनेन परिगृहीतस्य वत्सराजस्यायं वृत्तान्तः । किं शक्यं कर्तुमन्तरेण विधानम् । तत् सम्मान्य सुहृज्जनं समर्थ्यताम् । यः खल्विदानीं सङ्कटेषु वा न विषीदति, विषमगतो वा न पर्यवतिष्ठते, १५ वञ्चितो वा न निर्वेदं गच्छति, प्रतिघातेषु वा प्राणान् न समुज्झति, स खलु बुद्धिमान् पृच्छ्यते प्रथममेव मे वत्सस्य वयस्यः पश्चादमात्य आनयतु मे पुत्रकं पुत्रक इति ।]

१८ यौगन्धरायणः–अहो तु खल्वत्रभवत्या राजवंशाश्रितं धीरवाक्यमभिहितम् । अत्रभवत्याः सम्भावनां पूजयामि । विजये ! आपस्तावत् ।

प्रतीहारी–अय्य ! तह । (निष्क्रम्य प्रविश्य) इमा आवो । [आर्य ! २१ तथा । इमा आपः ।]

यौगन्धरायणः–आनय । (आचम्य) विजये ! किमाह तत्रभवती ।

प्रतीहारी–आणेदु मे पुत्तअं पुत्तओ त्ति । [आनयतु मे पुत्रकं २४ पुत्रक इति]

यौगन्धरायणः–हंसक ! किमाह स्वामी ।

हंसकः–जोअन्धरायणं पेक्खेहि त्ति । [यौगन्धरायणं प्रेक्षस्वेति ।]

२७ यौगन्धरायणः–विजये !

यदि[1] शत्रुबलग्रस्तो राहुणा चन्द्रमा इव ।
मोचयामि न राजानं नास्मि यौगन्धरायणः ॥ १६ ॥

प्रतीहारी-अय्य ! तह । (निष्क्रान्ता ।) [आर्य ! तथा ।]

(प्रविश्य)

३ निर्मुण्डकः–अय्य ! अच्छरिअं णिव्वुत्तं । भट्टिणो सन्तिणिमित्तं उवट्ठिअभोअणं बम्हणजणं पेक्खिअ केण वि किळ उम्मत्तवेसधारिणा बम्हणेण उच्चं[2] हसिअ उत्तं––सेरं सेरं अण्हन्तु भवन्तो,
६ अब्भुदअं खु इमस्स राअउळस्स भविस्सदि त्ति । तदो वअणसमआळं एव्व अदंसणं गदो । [आर्य ! आश्चर्यं निर्वृत्तम् । भर्तुः शान्तिनिमित्तमुपस्थितभोजनं ब्राह्मणजनं प्रेक्ष्य केनापि किलोन्मत्तवेष-
९ धारिणा ब्राह्मणेनोच्चं हसित्वोक्तं–स्वैरं स्वैरमश्नन्तु भवन्तः, अभ्युदयः खल्वस्य राजकुलस्य भविष्यतीति । ततो वचनसमकालमेवादर्शनं गतः ।]

यौगन्धरायणः–अपि सत्यम् ।

१२　　(ततः प्रविशति ब्राह्मणः ।)

ब्राह्मणः–इमेऽत्रभवता परिगृहीता आत्मप्रयोजनोत्सृष्टाः परिच्छदविशेषाः । एभिः प्रच्छादितशरीरो भगवान् द्वैपायनः प्राप्तः ।

१५ यौगन्धरायणः–एवं, द्वैपायनः प्राप्तः ।

ब्राह्मणः–बाढम् ।

यौगन्धरायणः–तेन हि पश्यामस्तावत् ।

१८ ब्राह्मणः–पश्यतु भवान् ।

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१ यदि शत्रुबलग्रस्तं राहुणा चन्द्रमिव । which should be यदि शत्रुबलग्रस्तं तं चन्द्रमिव राहुणा ॥ २ उवहसिअ.

यौगन्धरायणः-कथमन्यद् रूपमिव मे संवृत्तम् । हन्त भोः ! गतोऽस्मि स्वामिसन्निकर्षमेव । इदानीं ममोपदेशार्थमिवोत्सृष्टः ।

उन्मत्तसदृशो वेषो धारितस्तेन साधुना ।
मोचयिष्यति राजानं मां च प्रच्छादयिष्यति ॥ १७ ॥

(प्रविश्य)

प्रतीहारी-अय्य ! भट्टिमादा आह-इच्छामि पुत्तअं पेक्खिदुं
३ त्ति । [आर्य ! भर्तृमाताह—इच्छामि मे पुत्रकं प्रेक्षितुमिति ।]

यौगन्धरायणः-अयमयमागच्छामि । आर्य ! शान्तिगृहे मां प्रतीक्षस्व ।

६ ब्राह्मणः-बाढम् । (निष्क्रान्तः ।)

यौगन्धरायणः-हंसक ! विश्रम्यतामिदानीम् ।

हंसकः-अय्य ! तह । (निष्क्रान्तः ।) [आर्य ! तथा ।]

यौगन्धरायणः-विजये ! गच्छाग्रतः ।

प्रतीहारी- अय्य ! तह । [आर्य ! तथा ।]

यौगन्धरायणः-भोः !

काष्ठादग्निर्जायते मथ्यमानाद्
भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां
मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ १८ ॥

(निष्क्रान्ताः ।)

प्रथमोऽङ्कः ।

अथ द्वितीयोऽङ्कः।

(ततः प्रविशति काञ्चुकीयः।)

३ काञ्चुकीयः--आभीरक! आभीरक! गच्छ महासेनवचनात् प्रतीहाररक्षकं ब्रूहि—एष काशिराजोपाध्याय आर्यजैवन्तिरद्य दौत्येन प्राप्तः। अस्य सामान्यदूतसत्कारं पृष्ठतः कृत्वा सुखमिव ६ निवेश्यताम्। यथा चातिथिसत्कारं जानीयात् तथा प्रयतितव्यम् इति। भोः! एवं नामाहन्यहनि गोत्रानुकूलेभ्यो राजकुलेभ्यः कन्याप्रदानं प्रति दूतसम्प्रेषणा वर्तते। न खलु महासेनः ९ कञ्चिदपि प्रत्याचष्टे, न चाप्यनुगृह्णीते! किन्नु खल्विदम्। अथवा दैवमत्र कन्याप्रदानेऽधिकृतम्। कुतः,

व्यक्तं न तावत् समुपैति तस्य दूतो वधूत्वे विहिता हि यस्य।
ततो नरेन्द्रेषु गुणान् नरेन्द्रो न वेत्ति जानन्नपि तत्प्रतीक्षः॥१॥

अये संलीयमानान्तःपुरचरः सनाथीभवत्ययं देशः। अये अयं महासेनः य एषः,

दूर्वाङ्कुरस्तिमितनीलमणिप्ररोहैः
पीताङ्गदैः परिगतैः परिणीवितांसः।
अस्माद् घनात् कनकतालवनैकदेशा-
न्निर्धावितैः शरवणादिव कार्त्तिकेयः॥२॥

(निष्क्रान्तः।)

विष्कम्भकः।

३ (ततः प्रविशति राजा सपरिवारः।)

राजा–

मम हयखुरभिन्नं मार्गरेणुं नरेन्द्रा
मुकुटतटविलग्नं भृत्यभूता वहन्ति।

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१ अन्यसामान्यदूत०. २ परिणीहितांसः. ३ निर्धारितः.

न च मम परितोषो यन्न मां वत्सराजः
प्रणमति गुणशाली कुञ्जरज्ञानदृप्तः ॥ ३ ॥

बादरायण !

(प्रविश्य) काञ्चुकीयः--जयतु महासेनः ।

३ राजा-निवेशितो जैवन्तिः ।

काञ्चुकीयः-निवेशितोऽनुरूपतश्च सत्कृतः ।

राजा-न्याय्यं कृतं राजवंश्यगुणाभिलाषिणा । समागतानां[1] युक्तः
६ पूजया प्रतिग्रहः । अथ सर्वोऽपि कन्याप्रदानं प्रतिपृष्टश्चेत् परच्छन्देन तिष्ठति । (काञ्चुकीयमवलोक्य) बादरायण ! वक्तुकाममिव[2] त्वां लक्षये ।

९ काञ्चुकीयः-न खलु किञ्चित् । कन्याप्रदानं प्रति समुत्पन्नोऽभिमर्शः ।

राजा-अलमलं परिहृत्य । सर्वसाधारणो ह्येष विधिः । अभिधीयताम् ।

काञ्चुकीयः-महासेन ! एषा मे विवक्षा--एवं नामाहन्यहनि
१२ गोत्रानुकूलेभ्यो राजकुलेभ्यः कन्याप्रदानं प्रति दूतसम्प्रेषणा वर्तते । न च महासेनः कञ्चिदपि प्रत्याचष्टे, न चाप्यनुगृह्णीते । किन्नु खल्विदमिति ।

१५ राजा-बादरायण ! एवमेतत् । अतिलोभाद् वरगुणानामतिस्नेहाच्च वासवदत्तायां न शक्नोमि निश्चयं गन्तुम् ।

कुलं तावच्छ्लाघ्यं प्रथममभिकाङ्क्षे हि मनसा
ततः सानुक्रोशं मृदुरपि गुणो ह्येष बलवान् ।
ततो रूपे कान्तिं न खलु गुणतः स्त्रीजनभयात्
ततो वीर्योदग्रं न हि न परिपाल्या युवतयः ॥ ४ ॥

काञ्चुकीयः-महासेनं वर्जयित्वा न हीदानीमेते गुणा क्वचिदेकस्था दृश्यन्ते ।

१ समासन्नप्रीतिकारणागतानाम्. २ वक्तुकाम इव.

३ राजा–अतः खलु चिन्त्यते ।

कन्याया वरसम्पत्तिः पितुः (प्रायः) प्रयत्नतः ।
भाग्येषु शेषमायत्तं दृष्टपूर्वं न चान्यथा ॥ ५ ॥

दुहितुः प्रदानकाले दुःखशीला हि मातरः । तस्माद् देवी तावदाहूयताम् ।

३ काञ्चुकीयः–यदाज्ञापयति महासेनः । (निष्क्रान्तः ।)

राजा–भोः ! काशिराजदूतसम्प्रेषणेन वत्सराजग्रहणार्थं गतं शालङ्कायनं प्रति गता मे बुद्धिः । किन्तु खल्वद्यापि वृत्तान्तं न

६ प्रेषयति स ब्राह्मणः ।

कामं या तस्य सा लीला तत्रैवानुगतं मनः ।
ये त्वस्य सचिवाः सर्वे यत्नमास्थाय ते स्थिताः ॥ ६ ॥

(ततः प्रविशति देवी सपरिवारा ।)

देवी–जेदु महासेणो । [जयतु महासेनः ।]

३ राजा–आस्यताम् ।

देवी–जं महासेणो आणवेदि । (उपविशति ।) [यन्महासेन आज्ञापयति ।]

६ राजा–वासवदत्ता क्व ।

देवी–उत्तराए वेदालिआए सआसे वीणं सिक्खिदुं णारदीअं गआ आसी । [उत्तराया वैतालिक्याः सकाशे वीणां शिक्षितुं

९ नारदीयां गतासीत् ।]

राजा–कथमुत्पन्नोऽस्या गान्धर्वेऽभिलाषः ।

देवी–केण वि किळ उग्घादेण कञ्चणमाळं वीणाजोग्गं करअन्तिं

१२ पेक्खिअ सिक्खिदुकामा आसी । [केनापि किलोद्घातेन काञ्चनमालां वीणायोग्यां कुर्वतीं प्रेक्ष्य शिक्षितुकामासीत् ।]

राजा–सदृशं बाल्यस्य ।

१५ देवी—महासेणं वि किं वि विण्णविदुकामा म्हि । [महासेनमपि किमपि विज्ञापयितुकामास्मि ।]

राजा—किमिति ।

१८ देवी—आअय्यं इच्छामि त्ति । [आचार्यमिच्छामीति ।]

राजा—उपस्थितविवाहकालायाः किमिदानीमाचार्येण । पतिरेवैनां शिक्षयिष्यति ।

२१ देवी—हं एसो दाणि मे दारिआए काळो । [हम् एष इदानीं मे दारिकायाः कालः ।]

राजा—भोः ! नित्यं प्रदीयतामित्यस्मानुपरुध्य किमिदानीं सन्तप्यसे ।

२४ देवी—अभिप्पेदं मे पदाणं । विओओ मं सन्तावेदि । अह कस्स उण दिण्णा । [अभिप्रेतं मे प्रदानम् । वियोगो मां सन्तापयति । अथ कस्मै पुनर्दत्ता ।]

२७ राजा—न तावन्निश्चयो गम्यते ।

देवी—इदाणिं पि ण दाव । [इदानीमपि न तावत् ।]

राजा—

अदत्तेत्यागता लज्जा दत्तेति व्यथितं मनः ।
धर्मस्नेहान्तरे न्यस्ता दुःखिताः खलु मातरः ॥ ७ ॥

सर्वथा श्वशुरपरिचरणसमर्थे वयसि वर्तते वासवदत्ता । एष चापरः काशिराजोपाध्याय आर्यजैवन्तिरद्य दौत्येन प्राप्तो विलोभयति मां
३ चारित्रेण । (आत्मगतम्) न किञ्चिदाह । अश्रुपूर्वा व्याकुला कथं निश्चयं गमिष्यति । भवतु, निवेदयाम्यस्यै । (प्रकाशम्) श्रूयन्तेऽस्मत्सम्बन्धप्रयोजनायागता राजानः ।

६ देवी—किं दाणि वित्थरेण । जहिं दइअ ण सन्तप्पामो, तहिं दीअदु । [किमिदानीं विस्तरेण । यत्र दत्त्वा न सन्तप्यामहे, तत्र दीयताम् ।]

राजा—अहो महान् खलु लीलाभिहितो दुःखविस्तर इदानीं पश्चादु-

९ पालम्भनं श्रोतुम् । तस्माद् देवी तावन्निश्चयं गच्छतु । श्रूयताम्,
अस्मत्सम्बद्धो मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः शूरसेनः ।
एते नानार्थैर्लोभयन्ते गुणैर्मां कस्ते वैतेषां पात्रतां याति राजा ॥८॥

(प्रविश्य)

काञ्चुकीयः–वत्सराजः ।

३ राजा–किं वत्सराजः ।

काञ्चुकीयः–प्रसीदतु प्रसीदतु महासेनः । प्रियवचननिवेदनत्वरया क्रमविशेषो नावेक्षितः ।

६ राजा–प्रियवचनमिति ।

देवी–(उत्थाय) जेदु महासेणो । [जयतु महासेनः ।]

राजा–(सहर्षम्) प्रियवचनपरिहार्या हि देवी । आस्यताम् ।

९ देवी–जं महासेणो आणवेदि । (उपविशति ।) [यद् महासेन आज्ञापयति ।]

राजा–उत्तिष्ठोत्तिष्ठ, स्वैरमभिधीयताम् ।

१२ काञ्चुकीयः–(उत्थाय) तत्रभवतामात्येन शालङ्कायनेन गृहीतो वत्सराजः ।

राजा–(सहर्षम्) किमाह भवान् ।

१५ काञ्चुकीयः–तत्रभवतामात्येन शालङ्कायनेन गृहीतो वत्सराजः ।

राजा–उदयनः ।

काञ्चुकीयः–अथ किम् ।

१८ राजा–शतानीकस्य पुत्रः ।

काञ्चुकीयः–दृढम् ।

राजा–सहस्रानीकस्य नप्ता ।

२१ काञ्चुकीयः–स एव ।

राजा–कौशाम्बीशः ।

काञ्चुकीयः—सुव्यक्तम् ।

२४ राजा—गान्धर्ववित्तकः ।

काञ्चुकीयः—एवं ब्रुवन्ति ।

राजा—वत्सराजो ननु ।

२७ काञ्चुकीयः—अथ किं, वत्सराजः ।

राजा—अथ किमुपरतो यौगन्धरायणः ।

काञ्चुकीयः—न खलु कौशाम्ब्यां किल ।

३० राजा—यद्येवं, न गृहीतो वत्सराजः ।

काञ्चुकीयः—श्रद्धत्तां महासेनः ।

राजा—

न श्रद्दधाम्युदयनग्रहणं त्वयोक्तं
व्यावर्तनं करतलैरिव मन्दरस्य ।
यस्याहवेषु रिपवः कथयन्ति शौर्यं
यौगन्धरायणमतानि च नः खनन्ति ॥ ९ ॥

काञ्चुकीयः—प्रसीदतु महासेनः । वृद्धोऽस्मि ब्राह्मणः खल्वहम् । न महासेनसमीपेऽनृतमभिहितपूर्वम् ।

३ राजा—आ अस्त्येतत् । अथ कः प्रियदूतः शालङ्कायनेन प्रेषितः ।

काञ्चुकीयः—न पुरुषः । जवातिशययुक्तेन खररथेन वत्सराजमग्रतः कृत्वा स्वयमेवामात्यः प्राप्तः ।

६ राजा—एवं प्राप्तः । हन्त भोः ! अद्य विमुक्तसन्नाहा सुखं विश्राम्यत्वक्षौहिणी । अद्यप्रभृति प्रच्छन्नकृतदूतसम्प्रेषणा अशङ्किताः स्थास्यन्ति राजानः । एष समासः—अद्यास्मि महासेनः ।

९ देवी—किं अमच्चेण आणीदो । [किममात्येनानीतः ।]

राजा—अथ किम् ।

देवी—एदण्णिमित्तं कस्स वि ण दिस्सामो वासवदत्तं । [एतन्निमित्तं

१२ कस्मा अपि न दित्सामो वासवदत्ताम् ।]

राजा–युद्धावजितशत्रुः खल्वेष मम । बादरायण ! शालङ्कायनः क्व ।
काञ्चुकीयः–आहितो[1] भद्रद्वारे ।
१५ राजा–गच्छ । भरतरोहकं ब्रूहि—कुमारविधिविशिष्टेन सत्कारेण वत्सराजमग्रतः कृत्वा प्रवेश्यताममात्य इति ।
काञ्चुकीयः–यदाज्ञापयति महासेनः ।
१८ राजा–एहि तावत् ।
काञ्चुकीयः–अयमस्मि ।
राजा–वत्सराजदर्शने कश्चिन्नोत्सारयितव्यः ।

शत्रुं पश्यन्तु मे पौराः श्रुतपूर्वं स्वकर्मभिः ।
सिंहमन्तर्गतामर्षं यज्ञार्थमिव संयतम् ॥ १० ॥

काञ्चुकीयः–यदाज्ञापयति महासेनः । (निष्क्रान्तः ।)
देवी–बहूणि अब्भुदआणि इमस्सिं राअउळे अणुभूदाणि । ण खु
३ अहं ईदिसं पीदिजोग्गं महासेणस्स सुमरामि । [बहवोऽभ्युदया अस्मिन् राजकुलेऽनुभूताः । न खल्वहमीदृशं प्रीतियोग्यं महासेनस्य स्मरामि ।]
राजा–अहमप्येतादृशं प्रीतिविशेषं न श्रुतपूर्वं स्मरामि, यथा गृहीतो
६ वत्सराज इति ।
देवी–वच्छराओ णं । [वत्सराजो ननु ।]
राजा–अथ किम् ।
९ देवी–बहूणि सम्बन्धप्पओअणागदाणि राअउळाणि सुदाणि । एदिणा ण पेसिदपुरुवो पुरुसो । [बहूनि सम्बन्धप्रयोजनागतानि राजकुलानि श्रुतानि । एतेन न प्रेषितपूर्वः पुरुषः ।]
१२ राजा–देवि ! महासेनशब्दमपि न गणयति, किं सम्बन्धमभिलषति ।
देवी–ण गणेदि । किं बाळो अपण्डिदो वा । [न गणयति । किं बालः अपण्डितो वा ।]

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१ आस्थितो द्वारे.

१५ राजा—बालः, न त्वपण्डितः ।
देवी—किण्णु हु एणं उस्सेअअदि । [किन्नु खल्वेनमुत्सेकयति ।]
राजा—उत्सेकयत्येनं प्रकाशराजर्षिनामधेयो वेदाक्षरसमवायप्रविष्टो
१८ भारतो वंशः । दर्पयत्येनं दायाद्यागतो गान्धर्वो वेदः । विभ्रमयत्येनं वयस्सहजं रूपम् । विस्रम्भयत्येनं कथमप्युत्पन्नोऽस्य पौरानुरागः ।
देवी—अभिळसणीआ वरगुणा । कस्स वामदाए दोसो संवुत्तो ।
२१ [अभिलषणीया वरगुणाः । कस्य वामतया दोषः संवृत्तः ।]
राजा—देवि ! किमिदानीमस्थाने विस्मितासि । पश्य,

अग्निः कक्षः इवोत्सृष्टो दहत् कार्त्स्न्येन मेदिनीम् ।
अस्य मे शासनं दीप्तं विषयान्तेऽवसीदति ॥ ११ ॥

(प्रविश्य)

काञ्चुकीयः— जयतु महासेनः । यथाज्ञाप्रयुक्तसत्कारं प्रविष्टः
३ शालङ्कायनः । स तु विज्ञापयति—इदं भरतकुलोपभुक्तं वत्सराजकुले द्रष्टव्यं घोषवती नाम वीणारत्नम् । महासेनः प्रतिग्राहयितव्य इति । (वीणां दर्शयति ।)
६ राजा—प्रतिगृहीतं जयमङ्गलम् । (वीणां गृहीत्वा) इयं सा घोषवती नाम । यैषा,

श्रुतिसुखमधुरा स्वभावरक्ता करजमुखोल्लिखिताग्रघृष्टतन्त्री ।
ऋषिवचनगतेव मन्त्रविद्या गजहृदयानि बलाद्वशीकरोति ॥१२॥

भोः ! समरावजितानां रत्नानामिष्टसम्भोगः प्रीतिमुत्पादयति ।

अर्थशास्त्रगुणग्राही ज्येष्ठो गोपालकः सुतः ।
गान्धर्वद्वेषी व्यायामशाली चाप्यनुपालकः ॥ १३ ॥

क नु खल्वियं सुन्यस्ता भवेत् । देवि ! वासवदत्ता वीणामुपक्रान्ता ननु ।

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१ प्रतिष्ठितः, देवान्वयसमवायप्रविष्टो.

३ देवी–आम।

राजा–तेन हि इयमस्यै प्रदीयताम्।

देवी–वीणाप्पदाणेण भूओ वि उम्मत्ता विअ चिट्ठदि। [वीणा-
६ प्रदानेन भूयोऽप्युन्मत्तेव तिष्ठति।]

राजा–क्रीडतु क्रीडतु। नैतत् सुलभं श्वशुरकुले। बादरायण! क्व सा।

काञ्चुकीयः–अमात्येन सहोपविष्टा।

९ राजा–अथ वत्सेष्वधिकृतः।

काञ्चुकीयः–अहितविनयत्वात् पादयोरङ्के तस्य बहुप्रहारत्वाच्च स्कन्धवाह्येन शयनीयेन मध्यमगृहे प्रवेशितः।

१२ राजा–हा धिग्, बहुप्रहारः। एष इदानीं निरुपस्कृतस्य तेजसो दोषः। नृशंसः खल्वस्मिन् काल उपेक्षितवान्। बादरायण! गच्छ। भरतरोहकं ब्रूहि—क्रियतामस्य व्रणप्रतिकर्मेति।

१५ काञ्चुकीयः–यदाज्ञापयति महासेनः।

राजा–अथवा एहि तावत्।

काञ्चुकीयः–अयमस्मि।

१८ राजा–अस्य सर्वदर्शनमविमुक्तसत्कारमवगन्तव्यम्। आकारसूचिता अस्य प्रीतयो विज्ञेयाः। अतिक्रान्तविग्रहाश्रिताः कथा न कथयितव्याः। क्षुतादिप्रयोगेष्वाशिषोऽभिधेयाः। कालसंवादिना स्तवेनाचर्यः।

२१ काञ्चुकीयः–यदाज्ञापयति महासेनः। (निष्क्रम्य प्रविश्य) जयतु महासेनः। पथ्येव कृतव्रणप्रतिकर्मा वत्सराजः। अकालस्तावदिदानीं द्वितीयस्य प्रतिकर्मण इति। मध्याह्नमारोहति दिवाकरः।

२४ राजा–अथ कस्मिन् प्रदेशे वीरमानी।

काञ्चुकीयः–मयूरयष्टिमुखे।

राजा–हा धिग्, अनाश्रयणीयः खल्वयं देशः। आतपप्राति-
२७ कूल्यार्थं मणिभूमिकायां प्रवेशयेत्याज्ञापय।

काञ्चुकीयः–यदाज्ञापयति महासेनः । (निष्क्रम्य प्रविश्य) यदाज्ञप्तं महासेनेन, सर्वमनुष्ठितम् । अमात्यस्तु भरतरोहको महासेनं
३० द्रष्टुमिच्छति ।

राजा-व्यक्तं न रोचते तस्मै वत्सराजसत्क्रिया । अस्यैष नीतेः परिश्रमः । अहमेवैनमनुनयामि ।

३३ देवी–किं सम्बन्धो णिच्चिदो । [किं सम्बन्धो निश्चितः ।]

राजा–न तावन्निश्चयो गम्यते ।

देवी–अळं दाणि तुवरिअ । बाळा मे दारिआ । [अलमिदानीं
३६ त्वरित्वा । बाला मे दारिका ।]

राजा–यदभिरुचितं भवत्यै । प्रविशत्वभ्यन्तरम् ।

देवी–जं महासेणो आणवेदि । (निष्क्रान्ता सपरिवारा ।)
३९ [यन्महासेन आज्ञापयति ।]

राजा– (विचिन्त्य)

पूर्वं तावद् वैरमस्यावलेपादानीतेस्मिन् स्यात् तु मध्यस्थता मे
युद्धक्लिष्टं संशयस्थं विपन्नं श्रुत्वा त्वेनं संशयं चिन्तयामि ॥ १४ ॥

(निष्क्रान्तौ ।)

द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।

(ततः प्रविशति डिण्डिकवेषो विदूषकः ।)

३ विदूषकः–(निरूप्य) भो ! देवउळपीठिआए मम मोदअमळ्ळअं णिक्खिविअ दक्खिणामासआणि गणिअ बन्धिअ पडिणिवुत्तो दाणि मोदअमळ्ळअं ण पेक्खामि । (विचिन्त्य) आ एकमोद-
६ अपरितोसिदो ण दाव ओळग्गो मं अणुसरदि । उच्चदाए पाआरस्स अगई कुक्कुराणं । अक्खदभत्तदाए अळोहणीअं पहिआणं । आदु

अपि णं खाआमि । भोदु ओग्गारइस्सं दाव अहं । ही ही बुड्ढो
९ विअ सूअरवत्थी सुद्धवादं एव्व उग्गिरामि । अहव ळोहिदकच्चा-
अणीए केरअं मम केरअं त्ति करिअ सिवेण पडिहत्थीकिदं भवे ।
(निरूप्य) जदि वि एसो बम्हआरी बहुकेहि रूवेहि अविणअं
१२ करेदि । भोदु पेक्खिस्सं दाव अहं । भो ! एदं खु मम मोदअम-
ळ्ळअं सिवस्स पादमूळे चिट्ठइ । जाव णं गह्णामि । देहि भट्टा !
देहि मे मोदअमळ्ळअं । भट्टा ! तुवं वि मम चोरो सि । अविहा
१५ अळिहिदं खुमम मोदअमळ्ळअं संदावतिमिरेण सुट्ठु ण पेक्खामि ।
भोदु पमज्जिस्सं दाव अहं । ही ही साहु ळे चित्तअर ! भाव !
साहु । जुत्तळेहदाए वण्णाणं जह जह पमज्जामि, तह तह उज्जळ-
१८ दरं होइ । भोदु, उदएण पमज्जिस्सं । कहिं णु हु उदअं । इदं सोहणं
सुद्धतडाअं । अहं विअ सिवो वि दाव एदस्सिं मोदअमळ्ळए
णिरासो होदु । [भोः ! देवकुलपीठिकायां मम मोदकमल्लकं निक्षिप्य
२१ दक्षिणामाषकान् गणयित्वा बद्ध्वा प्रतिनिवृत्त इदानीं मोदकमल्लकं न
प्रेक्षे । आ एकमोदकपरितोषितो न तावदवलग्नो मामनुसरति । उच्चतया
प्राकारस्यागतिः कुक्कुराणाम् । अक्षतभक्ततयालोभनीयं पथिकानाम् ।
२४ अथवा अप्येनं खादामि । भवतु उद्गरिष्यामि तावदहम् ही ही वृद्ध
इव सूकरबस्तिः शुद्धवातमेवोद्गिरामि । अथवा लोहितकात्यायन्याः
सम्बन्धि मम सम्बन्धीति कृत्वा शिवेन प्रतिहस्तीकृतं भवेत् । यद्यप्येष
२७ ब्रह्मचारी बहुकै रूपैरविनयं करोति । भवतु प्रेक्षिष्ये तावदहम् । भोः !
एष खलु मम मोदकमल्लकः शिवस्य पादमूले तिष्ठति । यावद् एनं
गृह्णामि । देहि भर्तः ! देहि मे मोदकमल्लकम् । भर्तः ! त्वमपि मम
३० चोरोऽसि । अविधा आलिखितं खलु मम मोदकमल्लकं सन्तापतिमिरेण
सुष्ठु न प्रेक्षे । भवतु प्रमार्जिष्यामि तावदहम् । ही ही साधु रे चित्रकर !
भाव ! साधु । युक्तलेखतया वर्णानां यथा यथा प्रमार्ज्मि, तथा तथो-

३३ उज्ज्वलतरं भवति। भवतु, उदकेन प्रमार्जिष्यामि। कुत्र नु खलूदकम्। इदं शोभनं शुद्धतटाकम्। अहमिव शिवोऽपि तावद् एतस्मिन् मोदक-मल्लके निराशो भवतु।]

३६ (नेपथ्ये)

मोदआ! मोदआ! हहह। [मोदकाः! मोदकाः! हहह।]

विदूषकः–अविहा एसो उम्मत्तओ मम मोदअमळ्ळअं गहिअ

३९ हसमाणो फेणायमाणमळिणवरिसारच्छोदअं विअ इदो एव्वा-हावइ। चिट्ठ चिट्ठ उम्मत्तअ! चिट्ठ। इमिणा दण्डअट्ठेण सीसं दे भिन्दामि। [अविधा एष उन्मत्तको मम मोदकमल्लकं गृहीत्वा हसमानः

४२ फेनायमानमलिनवर्षारथ्योदकमिवेत एवाधावति। तिष्ठ तिष्ठोन्मत्तक! तिष्ठ। अनेन दण्डकाष्ठेन शीर्षं ते भिनद्मि।]

(ततः प्रविशत्युन्मत्तकः।)

४५ उन्मत्तकः–मोदआ! मोदआ! हहह। [मोदकाः! मोदकाः! हहह।]

विदूषकः–भो उम्मत्तअ! आणेहि मम मोदअमळ्ळअं। [भो उन्मत्तक! आनय मम मोदकमल्लकम्।]

४८ उन्मत्तकः–किं मोदआ। कहिं मोदआ। कश्श मोदआ। किं इमे मोदआ उज्झन्ति, आदु पिणज्झन्ति, उदाहो खज्जन्ति। [किं मोदकाः। कुत्र मोदकाः। कस्य मोदकाः। किमिमे मोदका उज्झ्यन्ते,

५१ अथवा पिनह्यन्ते उताहो खाद्यन्ते।]

विदूषकः–ण खज्जन्ति ण खज्जन्ति ण उज्झन्ति अ। [न खाद्यन्ते न खाद्यन्ते नोज्झ्यन्ते च।]

५४ उन्मत्तकः–एसा खु मम रसणा खाइदुकामा ळिङ्गाणि करेदि। [एषा खलु मम रसना खादितुकामा लिङ्गानि करोति।]

विदूषकः–भो उम्मत्तअ। आणेहि मम मोदअमळ्ळअं। मा परकेरए

५७ सिणेहं करिअ ओवज्झेहि। [भो उन्मत्तक! आनय मम मोदक-मल्लकम्। मा परकीये स्नेहं कृत्वा अवबध्यस्व।]

उन्मत्तकः–के के मं वज्झन्ति । मोदआ खु मं रक्खन्ति ।
णेवच्छविसेसमण्डिदा पीदिं उवदेदुं उवट्ठिआ ।
ळाअगिहे दिण्णमुळ्ळिआ काळवसेण मुहुत्तदुब्बळा ॥ १ ॥
[के के मां बध्नन्ति । मोदकाः खलु मां रक्षन्ति ।
नेपथ्यविशेषमण्डिताः प्रीतिमुपदातुमुपस्थिताः ।
राजगृहे दत्तमूल्या कालवशेन मुहूर्तदुर्बलाः ॥]

विदूषकः–भो उम्मत्तअ ! आणेहि मम मोदअमळ्ळअं । इमिणा पच्चएण उवज्झाअउळं गन्तव्वं । [भो उन्मत्तक ! आनय मम
३ मोदकमल्लकम् । अनेन प्रत्ययेनोपाध्यायकुलं गन्तव्यम् ।]

उन्मत्तकः–मए वि इमिणा पच्चएण जोअणसदं गन्तव्वं । [मयाप्यनेन प्रत्ययेन योजनशतं गन्तव्यम् ।]

६ विदूषकः–किं एळावणे तुवं । [किमैरावणस्त्वम् ।]

उन्मत्तकः–आम एळावणे अहं । ण हु दाव देवळाजो मं आशणं आलुहदि । शुदं च मया पादपाशिएहिं इन्दे वज्झ त्ति । धाराणि-
९ अळेहिं विज्जुम्मईहिं कशाहिं ताळिअ वाउब्भामेण परिब्भमन्तेण भिन्दीअदि मेहबन्धणं । [आम ऐरावणोऽहम् । न खलु तावद्-देवराजो मामासनमारोहति । श्रुतं च मया पादपाशिकैरिन्द्रो बद्ध
१२ इति । धारानिगलैः विद्युन्मयीभिः कशाभिस्ताडयित्वा वातोद्भ्रामेण परिभ्रमता भिद्यते मेघबन्धनम् ।]

विदूषकः–भो उम्मत्तअ ! ण तुवं मम दइस्ससि, विळविस्सं दाव
१५ अहं । [भो उन्मत्तक ! न त्वं मम दास्यसि, विलपिष्यामि तावदहम् ।]

उन्मत्तकः–विळव विळव विक्कोस वा विळव । [विलप विलप विक्रोश वा विलप ।]

१८ विदूषकः–अब्बम्मण्णं भो ! अब्बम्मण्णं । [अब्रह्मण्यं भोः ! अब्रह्मण्यम् ।]

उन्मत्तकः—अहं पि विळविस्सं। इन्दे वज्झे भो। इन्दे वज्झे भो!।
२१ [अहमपि विलपिष्यामि। इन्द्रो बद्धो भोः! इन्द्रो बद्धो भोः!।]
विदूषकः—अव्वम्मणं भो! अव्वम्मणं। [अब्रह्मण्यं भोः! अब्रह्मण्यम्।]

२४ (नेपथ्ये)

मा भाआहि मा भाआहि बम्हणाउस। मा भाआहि। [मा बिभीहि मा बिभीहि ब्राह्मणोपासक! मा बिभीहि।]

२७ विदूषकः—(सहर्षम्) आअदे चन्दे समाअदाणि सव्वणक्खत्ताणि। अघं बम्हणभावं। ईहामत्तएण समणएण अभअं दीअदि। [आगते चन्द्रे समागतानि सर्वनक्षत्राणि। अघं ब्राह्मणभावः। ईहा-
३० मात्रकेण श्रमणकेनाभयं दीयते।]

(ततः प्रविशति श्रमणकः।)

श्रमणकः—मा भाआहि मा भाआहि बम्हणाउस! मा भाआहि।
३३ के के इह, किं कय्यं, विळवन्दि। [मा बिभीहि मा बिभीहि ब्राह्मणोपासक! मा बिभीहि। के के इह, किं कार्यं, विलपन्ति।]
विदूषकः—अविहा पडिहारक्खअवुत्तिं खु समणओ अणुहोदि।
३६ भो समणअ! भअवं! एसो उम्मत्तओ मम मोदअमल्लअं गह्णिअ ण देदि [अविधा प्रतिहाररक्षकवृत्तिं खलु श्रमणकोऽनु-भवति। भोः श्रमणक! भगवन्! एष उन्मत्तको मम मोदकमल्लकं
३९ गृहीत्वा न ददाति।]
श्रमणकः—मोदअं पेक्खामि दाव। [मोदकं प्रेक्षे तावत्।]
उन्मत्तकः—पेक्खदु पेक्खदु शमणअ! भवं। [प्रेक्षतां प्रेक्षतां
४२ श्रमणक! भवान्!]
श्रमणकः—थु थु। [थु थु।]
विदूषकः—हद्धि उम्मत्तअस्स हत्थे ईहामत्तएण समणएण थुथूकिदा
४५ अधण्णस्स मम मोदआ दिट्ठपुरुवा एव्व संवुत्ता। [हा धिग्

उन्मत्तकस्य हस्ते ईहामात्रकेण श्रमणकेन थुथूकृता अधन्यस्य मम मोदका दृष्टपूर्वा एव संवृत्ताः ।]

४८ श्रमणकः—भो उन्मत्तआउस ! णीआदेहि णीआदेहि एदाणि मोदआणि कत्थूलिआफेणपण्डराणि बहुपिट्ठसमिद्धकोमळाणि णिट्ठाणिआ सुरा विअ महुराणि । मा दे खाइदाणि खअं

५१ उप्पादन्ति । [भो उन्मत्तकोपासक ! निर्यातय निर्यातय एतानि मोदकानि कस्थूलिकाफेनपाण्डराणि बहुपिष्टसमृद्धकोमलानि निष्ठानिताः सुरा इव मधुराणि । मा ते खादितानि क्षयमुत्पादयन्तु ।]

५४ विदूषकः—अविहा मोदआणि त्ति करिअ कण्डिळ्ळड्डुआ मे पडिच्छिदा । [अविधा मोदका इति कृत्वा कण्डिललड्डुका मे प्रतीष्टाः ।]

श्रमणकः—उम्मत्तआउस ! णीआदेहि णीआदेहि । जदि ण

५७ णीआदेसि, तुवं सवेमि । [उन्मत्तकोपासक ! निर्यातय निर्यातय । यदि न निर्यातयसि, त्वां शपामि ।]

उन्मत्तकः—पशीददु पशीददु शमणअ ! भअवं । मा खु मा खु मं

६० शविदुं गह्ण गह्ण । [प्रसीदतु प्रसीदतु श्रमणक ! भगवन् ! माखलु माखलु मां शप्तुम् । गृहाण गृहाण ।]

श्रमणकः—बम्हणाउस ! पेक्ख पेक्ख मम प्पभावं । [ब्राह्मणो-

६३ पासक ! प्रेक्षस्व प्रेक्षस्व मम प्रभावम् ।]

विदूषकः—एसो उम्मत्तओ एदेण ईहामत्तएण समणएण उज्झिदं सावं पेक्खअ मोदअमळ्ळअं भीदभीदं अग्गङ्गुळिआए पसारि-

६६ दाए ठाविअ चिट्ठइ । भो उम्मत्तअ ! आणेहि मम मोदअमळ्ळअं । [एष उन्मत्तक एतेनेहामात्रकेण श्रमणकेन उज्झितं शापं प्रेक्ष्य मोदकमल्लकं भीतभीतमग्राङ्गुल्यां प्रसारितायां स्थापयित्वा तिष्ठति । भो

६९ उन्मत्तक ! आनय मम मोदकमल्लकम् ।]

श्रमणकः-एदु एदु भवं। एदेहि मोदएहि मं सोत्थि वाअइस्ससि।
[एतु एतु भवान्। एतैर्मोदकैर्मां स्वस्ति वाचयिष्यसि।]

७२ विदूषकः-ही ही ममकेरएहिं सोत्थि वाएमि। मए वि कोडुम्बिअस्स हत्थादो पडिग्गहगहीदाणि। ताणि भवदो वि उवाअणं भविस्सदि। सो वि समिद्धो होदु। एसो उम्मत्तओ अग्गिगिहं अहिमुहो
७५ गच्छइ। ट्ठिदो मज्झहणो। पुव्वहणे वि दाव अअं देसो सुञ्ञो भविस्सदि। जाव अहं वि इमाणि दक्खिणामासआणि मग्गगेहे णिक्खिविअ गच्छामि। एकस्स शाडिआए कय्यं अवरस्स मुळ्ळेण।
७८ [ही ही मदीयैः स्वस्ति वाचयामि। मयापि कौटुम्बिकस्य हस्तात् प्रतिग्रहगृहीतानि। तानि भवतोऽप्युपायनं भविष्यति। सोऽपि समृद्धो भवतु। एष उन्मत्तकोऽग्निगृहमभिमुखो गच्छति। स्थितो मध्याह्नः।
८१ पूर्वाह्णेऽपि तावदयं देशः शून्यो भविष्यति। यावदहमपीमान् दक्षिणामाषकान् मार्गगेहे निक्षिप्य गच्छामि। एकस्य शाटिकया कार्यमपरस्य मूल्येन।]

८४ (सर्वे अग्निगृहं प्रविशन्ति।)

यौगन्धरायणः-वसन्तक! शून्यमिदमग्निगृहम्।

विदूषकः-आम भो! सुञ्ञं खु इदं। [आम भोः! शून्यं खल्विदम्।]

८७ यौगन्धरायणः-तेन हि परिष्वजेतां भवन्तौ।

उभौ-बाढम्। (परिष्वजेते)

यौगन्धरायणः-भवतु भवतु। तुल्यपरिश्रमौ भवन्तौ। आस्तां
९० भवान् भवानप्यास्ताम्।

उभौ-बाढम्।

(सर्वे उपविष्टाः।)

९३ यौगन्धरायणः-वसन्तक! अपि दृष्टस्त्वया स्वामी।

विदूषकः-आम भो! दिट्ठो तत्तभवं। [आम भोः! दृष्टस्तत्रभवान्।]

यौगन्धरायणः–हन्त भोः अतिक्रान्तयोगक्षेमा रात्रिः । दिवस इदानीं प्रतिपाल्यते ।

अहः समुत्तीर्य निशा प्रतीक्ष्यते शुभे प्रभाते दिवसोऽनुचिन्त्यते ।
अनागतार्थान्यशुभानि पश्यतां गतं गतं कालमवेक्ष्य निर्वृतिः ॥२॥

रुमण्वान्–सम्यग् भवानाह । तुल्येऽपि कालविशेषे निशैव बहुदोषा बन्धनेषु । कुतः,

व्यवहारेष्वसाध्यानां लोके वा प्रतिरज्यताम् ।
प्रभाते दृष्टदोषाणां वैरिणां रजनी भयम् ॥ ३ ॥

यौगन्धरायणः–वसन्तक ! स्वामिना सह कथितं ननु ।

विदूषकः–आम भो ! चिरं एव्व अ म्हि तत्तहोदा ओवज्झो । अज्ज
३ चउद्दसीं ण्हाअमाणो पडिवाळिदो अ । [आम भोः ! चिरमेव चास्मि तत्रभवतावबद्धः । अद्य चतुर्दशीं स्नायमानः प्रतिपालितश्च ।]

यौगन्धरायणः–स्नातः स्वामी ।

६ विदूषकः– ण्हादो अत्तभवं । [स्नातोऽत्रभवान् ।]

यौगन्धरायणः–कृतं देवकार्यम् ।

विदूषकः– आ भो ! पणाममत्तेण पूइदा देवदा । [आम भोः !
९ प्रणाममात्रेण पूजिता देवताः ।]

यौगन्धरायणः–एतामपि बहुमतामवस्थां प्राप्तः स्वामी । कुतः,

स्नातस्य यस्य समुपस्थितदैवतस्य
पुण्याहघोषविरमे पटहा नदन्ति ।
तस्यैव कालविभवात् तिथिपूजनेषु
दैवप्रणामचलिता निगलाः स्वनन्ति ॥ ४ ॥

रुमण्वान्–भवत इदानीं प्रयत्न उचितं तिथिसत्कारमानेष्यति स्वामिनः ।

३ यौगन्धरायणः- वसन्तक ! गच्छ भूयः स्वामिनं पश्य । विज्ञाप्यतां च स्वामी--या सा प्रयाणं प्रतीह प्रस्तुता कथा, तस्याः श्वः प्रयोगकाल इति । कुतः, स्थानावगाह्यवसशय्याभागेष्वाश्रयेषूप-
६ न्यस्तौषधिव्याजो नलागिरिर्मन्त्रौषधिनियमसंभृतः पुराणकर्म[1]-व्यामोहितः । अनुकूलमारुतमोक्तव्यः सज्जितो धूपः । रोषप्रति-कूलोऽस्य सज्जितः प्रतिगजमदः । शालासन्निकृष्टमल्पसाधनं
९ गृहमादीपयितुमग्नित्रासित्वाद् वारणानाम्। गजपतिचित्तोद्भ्रमणार्थं देवकुलेषु स्थापिताः शङ्खदुन्दुभयः । तेन नादेन सर्वसाधनपरि-गतशरीरेणावश्यं श्वः प्रद्योतेन स्वामी शरणमुपगन्तव्यः । ततः
१२ स्वामिना शत्रोरनुमतेनैव बन्धनान्निष्क्रम्य सहव्यापन्नां घोषवतीं हस्तगतां कृत्वा नलागिरिः स्वाधीनः कर्तव्यः । ततो व्यवस्थिता-सनस्तदानीं स्वामी नलागिरौ,

सेनाभिर्मनसानुबद्धजघनं कृत्वा जवे वारणं
सिंहानामसमाप्त एव विरुते त्यक्त्वा सविन्ध्यं वनम् ।
एकाहे व्यसने वने स्वनगरे गत्वा त्रिवर्णां दशां
येनैव द्विरदच्छलेन नियतस्तेनैव निर्वाह्यते ॥ ५ ॥

इति ।

रुमण्वान्–वसन्तक ! किमिदानीं चिन्त्यते ।

३ विदूषकः–एव्वं चिन्तेमि महन्तो खु भवदो पयत्तो विवज्जिस्सिदि त्ति । [एवं चिन्तयामि महान् खलु भवतः प्रयत्नो विपत्स्यत इति ।]

उभौ–न खलु वयं विज्ञातारः ।

६ विदूषकः–अहं पुढमं पच्चा भवन्तो । [अहं प्रथमं पश्चाद् भवन्तौ ।]

यौगन्धरायणः–अथ किंकृता कार्यविपत्तिः ।

विदूषकः–वच्छराअस्स अण्णकय्यदाए[2] । [वत्सराजस्यान्यकार्यतया ।]

१ पुराणकर्मणि. २ अत्तकय्यदाए.

९ यौगन्धरायणः–कथमिव ।

विदूषकः–सुणह भवन्तो । [शृणुतां भवन्तौ]

उभौ–अवहितौ स्वः ।

१२ विदूषकः–जा सा काळट्ठमी अदिक्कन्दा, तहिं तत्तहोदी वासवदत्ता णाम राअदारिआ धत्तीदुदीआ कण्णआदंसणं णिद्दोसं त्ति करिअ अवणीदकञ्चुआए सिविआए ओघट्टिदपणाळीपस्सुदसळिळ-

१५ विसमं राअमग्गं परिहरिअ जं तं बन्धणदुवारस्स अग्गदो भअवदीए[1] जक्खिणीए ट्ठाणं, तस्सिं देवकय्यं कत्तुं गआ आसी । [या सा कालाष्टमी अतिक्रान्ता, तस्यां तत्रभवती वासवदत्ता नाम राजदारिका

१८ धात्रीद्वितीया कन्यकादर्शनं निर्दोषमिति कृत्वापनीतकञ्चुकायां शिबिकायामवघट्टितप्रणालीप्रस्रुतसलिलविषमं राजमार्गं परिहृत्य यत्तद् बन्धनद्वारस्याग्रतो भगवत्या यक्षिण्याः स्थानं, तस्मिन् देवकार्यं कर्तुं गतासीत् ।]

२१ यौगन्धरायणः–ततस्ततः ।

विदूषकः–तदो तत्तभवं तं दिअसं अब्भन्तरबन्धणपरिरक्खअं सिवअं णाम राअदासं अणुमाणिअ बन्धणदुवारे णिक्कन्तो ।

२४ [ततस्तत्रभवान् तं दिवसमभ्यन्तरबन्धनपरिरक्षकं शिवकं नाम राजदासमनुमान्य बन्धनद्वारे निष्क्रान्तः ।]

उभौ–ततस्ततः ।

२७ विदूषकः–तदो पुरुसक्खन्धपरिवट्टणट्ठिदाए सिविआए पकामं दिट्ठा सा राअदारिआ । [ततः पुरुषस्कन्धपरिवर्तनस्थितायां शिबिकायां प्रकामं दृष्टा सा राजदारिका ।]

३० यौगन्धरायणः–ततस्ततः ।

विदूषकः–किं तदो तदो त्ति । बन्धणं दाणिं पमदवणं सम्भाविअ पउत्तो राअळीळं कत्तुं । [किं ततस्तत इति । बन्धनमिदानीं प्रमदवनं

३३ संभाव्य प्रवृत्तो रागलीलां कर्तुम् ।]

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१ भअवदीए अवन्तिसुन्दरीए.

योगन्धरायणः—न खलु तां प्रति समुत्पन्नाभिलाषः स्वामी ।

विदूषकः—भो ! सङ्घआरिणो अणत्थ त्ति ईदिसं एव्व । [भोः ! सङ्घचारिणोऽनर्था इतीदृशमेव ।]

३६

यौगन्धरायणः—सखे ! रुमण्वन् ! स्थिरीक्रियतामात्मा । अनेनैव वेषेण जरा गन्तव्या ।

३९ विदूषकः—भो ! अहं च एदेण उत्तो—भणेहि जोअन्धराअणस्स जहसमत्थिदा समत्थणा ण रोअदे मे । समाणे गमणे पज्जोदस्स अवमाणविसेसो चिन्तीअदि । मा कामप्पधाण त्ति मं अवमण्णेहि ।

४२ अवमाणस्स अवजिदिं अण्णेसामि त्ति । [भोः ! अहं चैतेनोक्तः—भण यौगन्धरायणाय यथासमर्थिता समर्थना न रोचते मे । समाने गमने प्रद्योतस्यावमानविशेषश्चिन्त्यते । मा कामप्रधान इति मामवमन्यस्व । अवमानस्यापचितिमन्विष्यामीति ।]

४५

यौगन्धरायणः—अहो शत्रुजनापहास्यमभिधानम् । अहो निरपत्रपता खलु बुद्धेः । अहो सुहृज्जनसन्तापकारणम् । अदेशकाले ललितं

४८ कामयते स्वामी । कुतः,

शक्ता दर्पयितुं स्वहस्तरचिता भूमिः कटप्रच्छदा
पर्याप्तो निगलस्वनश्चरणयोः कन्दर्पमालम्बितुम् ।
कः श्रुत्वा न भवेद्धि मन्मथपटुः प्रत्यक्षतो बन्धने
रक्षार्थं परिगण्यमानपुरुषै राजेति शब्दापनम् ॥ ६ ॥

विदूषकः—भो ! दंसिदो सिणेहो । णिव्विट्ठं पुरुसआरं । साहु उज्झिअ णं गच्छामो । [भोः ! दर्शितः स्नेहः । निर्विष्टः पुरुषकारः ।

३ साधूज्झित्वैनं गच्छामः ।]

यौगन्धरायणः—वसन्तको भवान् ननु । वसन्तक ! मा मैवम् ।

परित्यजाम सन्तप्तं दुःखेन मदनेन च ।
सुहृज्जनमुपाश्रित्य यः कालं नावबुध्यते ॥ ७ ॥

विदूषकः–एव्वं एव्व जरं गमिस्सामो । [एवमेव जरां गमिष्यामः ।]

यौगन्धरायणः–तन्ननु श्लाघ्यम् ।

३ विदूषकः–सिळाघणीओ भवे, जदि ळोओ जाणादि । [श्लाघनीयं भवेद्, यदि लोको जानाति ।]

यौगन्धरायणः–न नः कार्यं लोकेन, स्वामिप्रियार्थोऽयमारम्भः ।

६ विदूषकः–सो वि दाव ण जाणादि । [सोऽपि तावन्न जानाति ।]

यौगन्धरायणः–काले ज्ञास्यति ।

विदूषकः–कदमो दाणि सो काळो । [कतम इदानीं स कालः ।]

९ यौगन्धरायणः–यदेयमारम्भसिद्धिः ।

विदूषकः–तदो तादिसो भवं बन्धणादो राआणं अन्तेउरादो राअदारिअं उभे णिय्यादेदु । [ततस्तादृशो भवान् बन्धनाद्राजानमन्तः-

१२ पुराद्राजदारिकामुभे निर्यातयतु ।]

रुमण्वान्–इह भवता द्रष्टव्यम् ।

यौगन्धरायणः–उभयमिति । बाढम् । इयं द्वितीया प्रतिज्ञा—

सुभद्रामिव गाण्डीवी नागः पद्मलतामिव ।
यदि तां न हरेद् राजा नास्मि यौगन्धरायणः ॥ ८ ॥

अपि च,

यदि तां चैव तं चैव तां चैवायतलोचनाम् ।
नाहरामि नृपं चैव नास्मि यौगन्धरायणः ॥ ९ ॥

(कर्णं दत्त्वा) अये शब्द इव । ज्ञायतां शब्दः ।

विदूषकः–भो ! तह । (निष्क्रम्य प्रविश्य) भो ! पडिउत्तदिवस-

३ विस्सम्भेण अविरळं सञ्चरन्तो जणो दीसइ । किं दाणि करम्ह । [भोस्तथा । भोः ! परिवृत्तदिवसविस्रम्भेणाविरलं सञ्चरन् जनो दृश्यते । किमिदानीं कुर्मः ।]

६ रुमण्वान्–तेन हि चतुर्द्वारमग्निगृहं, भिद्यतां न सङ्घातः ।

यौगन्धरायणः—न न । अभिन्नो नः सङ्घातः । भिद्यतामरि-
सङ्घातः । स्वकार्यमनुष्ठीयताम् ।

९ उभौ—तह । [तथा] (निष्क्रान्तौ ।)

उन्मत्तकः-ही ही चन्दं गिळदि व्राहू । मुञ्च मुञ्च चन्दं । यदि ण
मुञ्चेशि, मुहं दे पाडिअ मुञ्चावइस्सं । एशे एशे दुट्ठअश्शे परिब्भट्टे

१२ आअच्छदि । एशे एशे चउप्पहवीहिआअं । जाव णं आलुहिअ
बळिं भक्खिस्सं । एशे एशे दाळअभट्टा ! मं ताळेह । मा खु मा खु
मं ताळेह । किं भणाशि-अम्हाणं किं पि णच्चेहि त्ति । दक्खह

१५ दक्खह दाळअभट्टा ! एशे दाळअभट्टा ! पुणो वि मं ताळेह इट्टि-
अहि । मा खु मा खु ताळेह । तेण हि अहं पि तुम्हे ताळेमि ।
[ही ही चन्द्रं गिरति राहुः । मुञ्च मुञ्च चन्द्रम् । यदि न मुञ्चसि, मुखं

१८ ते पाटयित्वा मोचयिष्यामि । एष एष दुष्टाश्वः परिभ्रष्ट आगच्छति ।
एष एष चतुष्पथवीथिकायाम् । यावदेनमारुह्य बलिं भक्षयिष्यामि ।
एते एते दारकभर्तारः ! मां ताडयथ । मा खलु मा खलु मां ताडयत ।

२१ किं भणथ-अस्माकं किमपि नृत्येति । पश्यत पश्यत दारकभर्तारः ! ।
एते दारकभर्तारः ! पुनरपि मां ताडयथ यष्टिभिः । मा खलु मा खलु
ताडयत । तेन ह्यहमपि युष्मान् ताडयामि ।]

(निष्क्रान्तः ।)

तृतीयोऽङ्कः ।

अथ चतुर्थोऽङ्कः ।

(ततः प्रविशति भटः ।)

३ भटः—को काळो अहं भट्टिदारिआए वासवदत्ताए उदए कीळिदुका-
माए भट्टवदीपरिचारअं गत्तसेवअं ण पेक्खामि । भाव पुप्फदन्तअ !
गत्तसेवअं ण पेक्खसि । किं भणासि- एसो गत्तसेवओ कण्डिळसु-

६ ण्डिगिणीए गेहं पविसिअ सुरं पिबदि त्ति । गच्छदु भावो । (परिक्रम्य)

इदं कण्डिळसुण्डिगिणीए गेहं। जाव णं सद्दावेमि। भो गत्त-
सेवअ! गत्तसेवअ!। [कः कालोऽहं भर्तृदारिकाया वासवदत्ताया उदके
९ क्रीडितुकामाया भद्रवतीपरिचारकं गात्रसेवकं न प्रेक्षे। भाव पुष्पदन्तक!
गात्रसेवकं न प्रेक्षसे। किं भणसि-एष गात्रसेवकः कण्डिलशौण्डिक्या
गेहं प्रविश्य सुरां पिबतीति। गच्छतु भावः। इदं कण्डिलशौण्डिक्या
१२ गेहम्। यावदेनं शब्दापयामि। भो गात्रसेवक! गात्रसेवक!।]

(नेपथ्ये)

को दाणिं एसो एत्थ राअमग्गे गत्तसेवअ! गत्तसेवअ! त्ति मं
१५ सद्दावेदि। [क इदानीमेषोऽत्र राजमार्गे गात्रसेवक! गात्रसेवकेति
मां शब्दापयति।]

भटः—एसो गत्तसेवओ सुरं पिबिअ पिबिअ हसिअ हसिअ
१८ मदिअ मदिअ जवापुप्फं विअ रत्तळोअणो इदो एव्व आअ-
च्छदि। एदस्स पुरदो ण चिट्ठिस्सं। (निवृत्य स्थितः।) [एष
गात्रसेवकः सुरां पीत्वा पीत्वा हसित्वा हसित्वा मदित्वा मदित्वा जपा-
२१ पुष्पमिव रक्तलोचन इत एवागच्छति। एतस्य पुरतो न स्थास्यामि।]

(ततः प्रविशति यथानिर्दिष्टो गात्रसेवकः)

गात्रसेवकः—को दाणिं एसो एत्थ राअमग्गे गत्तसेवअ! गत्तसेवअ!
२४ त्ति मं सद्दावेदि। पाणागारादो णिक्कन्तो दिट्ठ म्हि मम सुसुरेण
सुरुट्ठेण। अमुदअमळ्ळएण घिदमरिअळोणरूशिदे मंशखण्डे मुहे
पक्खित्ते अ। णुसा रज्जइ पीदा जइ। अत्तां णं दण्डुज्जुआ होइ।

धण्णा सुराहि मत्ता धण्णा सुराहि अणुळित्ता।
धण्णा सुराहि ण्हादा धण्णा सुराहि संव्वविदा॥ १॥

अधण्णा अत्तणो पुत्तदाराणं कट्ठं पिट्ठं सुणन्ता जे मूढा णरा
सुसमिद्धा सुराहटाअं ण जोजअंति। ता जाणे जमळोए वा
३ णरअं अत्थि ण त्थि अ।

[क इदानीमेषोऽत्र राजमार्गे गात्रसेवक ! गात्रसेवक ! इति मां शब्दापयति । पानागारान्निष्क्रान्तो दृष्टोऽस्मि मम श्वशुरेण सुरुष्टेन ।
६ अमृतमल्लकेन घृतमरिचलवणरूषितो मांसखण्डो मुखे प्रक्षिप्तश्च । स्नुषा रज्यति पीता यदि । श्वश्रूर्ननु दण्डोद्यता भवति ।

धन्याः सुराभिर्मत्ता धन्याः सुराभिरनुलिप्ताः ।
धन्याः सुराभिः स्नाता धन्याः सुराभिः संज्ञापिताः ॥ १ ॥

अधन्या आत्मनः पुत्रदाराणां कष्टं पिष्टं शृण्वन्तो ये मढा नराः सुसमृद्धाः सुरातटाकं न योजयन्ति । ततो जाने यमलोके वा नरकोऽ-
३ स्ति नास्ति च ।]

भटः– (उपसृत्य) **भो गत्तसेवअ ! को काळो तुमं अण्णेसामि । भट्टिदारिआए वासवदत्ताए उदए किळिदुकामाए भद्दवदी ण**
६ **दिस्सदि । तुमं दाव मत्तो एत्थ आहिण्डसि ।**

[भो गात्रसेवक ! कः कालस्त्वामन्विष्यामि । भर्तृदारिकाया वासवदत्ताया उदके क्रीडितुकामाया भद्रवती न दृश्यते । त्वं तावन्मत्तोऽत्राहिण्डसे ।]

९ गात्रसेवकः–**जुज्जइ । सा अ णं मत्ता, सो पुरुसो वि मत्तो, अहं वि मत्तो, तुमं वि मत्तो, सव्वं मत्तसमं होइ ।**

[युज्यते । सा च ननु मत्ता, स पुरुषोऽपि मत्तोऽहमपि मत्तः, त्वमपि
१२ मत्तः, सर्वं मत्तसमं भवति ।]

भटः–**सव्वं दाव चिट्ठदु । राअउळे भद्दपीठिअं णणिक्कमिअ कुदो अअं आहिण्डादि त्ति ।**

१५ [सर्वं तावत् तिष्ठतु । राजकुले भद्रपीठिकां ननिष्क्राम्य कुतोऽयमाहिण्डत इति ।]

गात्रसेवकः–**इदो आहिण्डामि, एत्थ पिबामि, एदेण पिबामि, मा**
१८ **संरम्भेण । किं करीअदु ।**

१ भद्दपीठिआ ण णिक्कमदि । कुदो अअं पिब्रदित्ति.

[इत आहिण्डे, अत्र पिबामि, एतेन पिबामि, मा संरम्भेण। किं क्रियताम् !]

२१ भटः-हिज्जउ असम्बन्धप्पळावो। सिग्घं भद्दवदिं पवेसेहि।
[भवत्वसम्बन्धप्रलापः। शीघ्रं भद्रवतीं प्रवेशय।]

गात्रसेवकः- पविसदु पविसदु भद्दवदी। अंघो मए भद्दवदीए
२४ अङ्कुसं आढत्तं। [प्रविशतु प्रविशतु भद्रवती। अङ्घो मया भद्रवत्या अङ्कुशमाहितम्।]

भटः-सभावविणीदाए भद्दवदीए अङ्कुसेण किं कय्यं। गच्छ,
२७ सिग्घं भद्दवदिं पवेसेहि। [स्वभावविनीताया भद्रवत्या अङ्कुशेन किं कार्यम्। गच्छ, शीघ्रं भद्रवतीं प्रवेशय।]

गात्रसेवकः-पविसदु पविसदु भद्दवदी। अंघो मए भद्दवदीए
३० खुरप्पमाळा आढत्ता। [प्रविशतु प्रविशतु भद्रवती। अङ्घो मया भद्रवत्याः क्षुरप्रमालाहिता।]

भटः- पुप्फबन्धिआए भद्दवदीए खुरप्पमाळाए किं कय्यं। सिग्घं
३३ भद्दवदिं पवेसेहि। [पुष्पबन्ध्याया भद्रवत्याः क्षुरप्रमालया किं कार्यम्। शीघ्रं भद्रवतीं प्रवेशय।]

गात्रसेवकः-पविसदु पविसदु भद्दवदी। अंघो मए भद्दवदीए
३६ घण्टा आढत्ता ! [प्रविशतु प्रविशतु भद्रवती। अङ्घो मया भद्रवत्या घण्टाहिता।]

भटः-उदए कीळिदुकामाए भद्दवदीए घण्टाए किं कय्यं। सिग्घं
३९ भद्दवदिं पवेसेहि। [उदके क्रीडितुकामाया भद्रवत्या घण्टया किं कार्यम्। शीघ्रं भद्रवतीं प्रवेशय।]

गात्रसेवकः-पविसदु पविसदु भद्दवदी। अंघो मए भद्दवदीए
४२ कसिअं आढत्तं। [प्रविशतु प्रविशतु भद्रवती। अङ्घो मया भद्रवत्याः कशिका आहिता।]

भटः—कसिएण किं कय्यं । सिग्घं भद्दवदिं पवेसेहि । [कशिकया
४५ किं कार्यम् । शीघ्रं भद्रवतीं प्रवेशय ।]

गात्रसेवकः—पविसदु पविसदु भद्दवदी । अंघो । [प्रविशतु प्रविशतु भद्रवती । अङ्घो ।]

४८ भटः—किं अंघो । [किम् अङ्घो ।]

गात्रसेवकः-अंघो मए । [अङ्घो मया ।]

भटः-किं तुए । [किं त्वया ।]

५१ गात्रसेवकः—अंघो भद्द । [अङ्घो भद्र ।]

भटः-किं भद्दत्ति । [किं भद्रेति ।]

गात्रसेवकः-अंघो भद्दवदी । [अङ्घो भद्रवती ।]

५४ भटः—किं भद्दवदी । [किं भद्रवती ।]

गात्रसेवकः—भद्दवदी पि आढत्ता । [भद्रवत्यप्याहिता ।]

भटः—ण तुवं एत्थ अवरज्झो । कण्डिळसुण्डिकिणी खु अवरज्झा,
५७ जा राअवाहणं गण्हिअ सुरं देदि । [न त्वमत्रापराद्धः कण्डिलशौण्डकी खल्वपराद्धा, या राजवाहनं गृहीत्वा सुरां ददाति ।]

गात्रसेवकः-अंघो मए उत्तं-मा मूळविद्धिं विणासेहि त्ति ।
६० [अङ्घो मयोक्तम्—मा मूलवृद्धिं विनाशयेति ।]

भटः—हं सद्दो विअ । [हं शब्द इव ।]

गात्रसेवकः—अंघो जाणामि जाणामि, कण्डिळसुण्डिकिणीए गेहं
६३ भिन्दिअ भद्दवदी पळाअदि । [अङ्घो जानामि जानामि, कण्डिलशौण्डिक्या गेहं भित्वा भद्रवती पलायते ।]

भटः— किं भणासि (आकाशे) एसो भट्टा वच्छराओ वासवदत्तं
६६ गण्हिअ णिग्गदो त्ति । [किं भणसि-एष भर्ता वत्सराजो वासवदत्तां गृहीत्वा निर्गत इति ।]

गात्रसेवकः— (सहर्षम्)अविघ्नमस्तु स्वामिनः ।

६९ भटः—पिब पिब । अज्ज वि तुमं मत्तो आहिण्डेहि । [पिब पिब । अद्यापि त्वं मत्त आहिण्डस्व ।]

गात्रसेवकः—आः को मत्तः, कस्य वा मदः, वयं खल्वार्ययौगन्ध-
७२ रायणेन स्वेषु स्वेषु स्थानेषु स्थापिताश्चारपुरुषाः । यावदहमपि सुहृज्जनस्य संज्ञां करोमि । एते ते सुहृदो निरोधमुक्ता इव कृष्ण-सर्पा इतस्ततो निर्धावन्ति । भो भोः सुहृदः ! शृण्वन्तु शृण्वन्तु
७५ भवन्तः—

नवं शरावं सलिलैः सुपूर्णं सुसंस्कृतं दर्भकृतोत्तरीयम् ।
तत्तस्य मा भून्नरकं स गच्छेद् यो भर्तृपिण्डस्य कृते न युध्येत् ॥२॥

क्व नु खल्वार्ययौगन्धरायणः । (विलोक्य) अये अयमत्रभवान् आर्ययौगन्धरायणः । य एषः,

निशितविमलखड्गः संहृतोन्मत्तवेषः
कनकरचितचर्मण्यप्रवामाग्रहस्तः ।
विरचितबहुचीरः पाण्डराबद्धपट्टः
सतडिदिव पयोदः किञ्चिदुद्गीर्णचन्द्रः ॥ ३ ॥

अहो[१] महत् प्रवृत्तं युद्धम् ।

हत्वा गजान् सगजिनः सहयांश्च योधा-
नक्षौहिणीमतिविगाह्य बलान्मुहूर्तम् ।
नागेन्द्रदन्तमुसलाहतभग्नबाहु-
र्भ्रष्टायुधोऽपि ननिवृत्तपदोऽभियातः ॥ ४ ॥

हा धिग्, ग्रहणमुपगतः खल्वार्ययौगन्धरायणः । यावदहमप्यार्य-यौगन्धरायणस्य प्रत्यन्तरीभविष्यामि । (निष्क्रान्तः ।)

१ अहो प्रतिभयमिदं युद्धम् । अहो महत्प्रतिभयं प्रवृत्तमिदं युद्धम्.

३ भटः— किं णु खु एदं । पाआरतोरणवज्जं सव्वं कोसम्बी खु इदं । होदु, इमं वुत्तन्तं अमच्चस्स णिवेदेमि । [किन्नु खल्वेतत् । प्राकारतोरणवर्जं सर्वं कौशाम्बी खल्विदम् । भवत्विमं वृत्तान्तममात्याय
६ निवेदयामि ।]

(निष्क्रान्तः ।)

प्रवेशकः ।

९ (ततः प्रविशतः साधारणौ ।)

उभौ— उस्सरह उस्सरह अय्या ! उस्सरह । [उत्सरतोत्सरतार्या ! उत्सरत ।]

१२ प्रथमः—अंघो कण्ठस्स दीअमाणस्स ण उच्चं विरमदि । [अङ्घो कण्ठस्य दीर्यमाणस्य नोच्चं विरमति ।]

द्वितीयः—अंघो भट्टिदारिआए वासवदत्ताए अवणअणविब्भमदाए
१५ विरुवन्तस्स मे वअणं कोच्चि ण सुणादि । अंघो किं भणह-किण्णिमित्तं उस्सारणा वत्तदि त्ति । गहीदो अय्यजोअन्धराअणो । किं भणह—कहं गहीद त्ति । सुणन्तु अय्या । अय्यजोअन्धराअणेण
१८ असिदुदीएण अक्खोहिणीए अग्गवेगो मुहुत्तअं धारिदो । विजयसुन्दरस्स हत्थिणो दन्तन्तचोदिदो असी विवण्णो । असिदोसेण गहीदो, ण पुरुसदोसेण । [अङ्घो भर्तृदारिकाया वासवदत्ताया
२१ अपनयनविभ्रमतया विरुवतो मे वचनं कश्चिन्न शृणोति । अङ्घो किं भणथ—किन्निमित्तमुत्सारणा वर्तत इति । गृहीत आर्ययौगन्धरायणः । किं भणत—कथं गृहीत इति । शृण्वन्त्वार्याः । आर्ययौगन्धरायणेनासिद्वितीये-
२४ नाक्षौहिण्या अग्रवेगो मुहूर्तं धारितः । विजयसुन्दरस्य हस्तिनो दन्तान्तचोदितोऽसिर्विपन्नः । असिदोषेण गृहीतो, न पुरुषदोषेण ।]

प्रथमः—अंघो अप्पमत्ता होह तुम्हे । पाआरतोरणवज्जं सव्वं
२७ कोसम्बी खु इअं । [अङ्घो अप्रमत्ता भवत यूयम् । प्राकारतोरणवर्जं सर्वं कौशाम्बी खल्वियम् ।]

उभौ-ओदरदु ओदुरदु अय्यो ओदरदु।

३० [अवतरत्ववतरत्वार्योऽवतरतु ।]

(ततः प्रविशति यौगन्धरायणः बद्धबाहुः फलकशयनेनानीयमानः ।)

यौगन्धरायणः-अयमहमवतरामि।

रिपुगतमपनीय वत्सराजं ग्रहणमुपेत्य रणे स्वशस्त्रदोषात्।
अयमहमपनीतभर्तृदुःखो जितमिति राजकुले सुखं विशामि ॥५॥

भोः! सुखं खलु निष्कलत्राणां कान्तारप्रवेशः, रमणीयतरः खलु प्राप्तमनोरथानां विनिपातः, अपश्चात्तापकरः खलु सञ्चितधर्माणां ३ मृत्युः। मया हि,

वैरं भयं परिभवं च समं विहाय
कृत्वा नयैश्च विनयैश्च शरैश्च कर्म।
शत्रोः श्रियं च सुहृदामयशश्च हित्वा
प्राप्तो जयश्च नृपतिश्च महांश्च शब्दः ॥ ६ ॥

उभौ-उस्सरह उस्सरह अय्या! उस्सरह। [उत्सरतोत्सरतार्याः! उत्सरत।]

यौगन्धरायणः-मद्दर्शनाभिलाषी जनो न कश्चिदुत्सारयितव्यः।

पश्यन्तु मां नरपतेः पुरुषाः ससत्त्वा
राजानुरागनियमेन विपद्यमानम्।
ये प्रार्थयन्ति च मनोभिरमात्यशब्दं
तेषां स्थिरीभवतु नश्यतु वाभिलाषः ॥ ७ ॥

उभौ-उस्सरह उस्सरह। किं तुम्हेहि ण दिट्ठपुरुवो अय्यजोअन्धराअणो! [उत्सरतोत्सरत। किं युष्माभिर्न दृष्टपूर्व आर्ययौग- ३ न्धरायणः!]

यौगन्धरायणः-दृष्टः पूर्वं, न त्वेवम्। मम हि,

उन्मत्तच्छन्नवेषस्य रथ्यासु परिधावतः ।
अवगीतमिदं रूपं कर्म सम्प्रति दृश्यते ॥ ८ ॥

(प्रविश्य)

भटः-अय्य ! पिअं दे णिवेदेमि । गहीदो किळ वच्छराओ ।
३ [आर्य ! प्रियं ते निवेदयामि । गृहीतः किल वत्सराजः ।]

यौगन्धरायणः- नैतदस्ति ।

चिरमरिनगरे निरोधमुक्तः स किल वनान्युपलभ्य भद्रवत्या ।
ग्रहणमुपगमिष्यति प्रयातो निमिषितमात्रगतेषु योजनेषु ॥ ९ ॥

भद्र ! कथं गृहीत इति श्रुतम् ।

भटः-अणुसारिअ णळागिरिणा गहीदो किळ । [अनुसार्य नला-
३ गिरिणा गृहीतः किल ।]

यौगन्धरायणः-अस्ति वाहनसामर्थ्यम् । असमायुक्तस्तु सः ।

गजस्याधोरणायुक्तो जवो भवति शिक्षया ।
विमुक्तं वत्सराजेन क एनं वाहयिष्यति ॥ १० ॥

भटः-अय्य ! अमच्चो आह-आउहागारे चिट्ठदु किळ अय्यो ।
पुरुसगुत्तो अअं देसो त्ति । [आर्य ! अमात्य आह-आयुधागारे
३ तिष्ठतु किलार्यः । पुरुषगुप्तोयं देश इति ।]

यौगन्धरायणः-अहो हास्यमभिधानम् ।

अग्निं बद्ध्वा वत्सराजाभिधानं यस्मिन् काले सर्वतो रक्षितव्यम्
तस्मिन् काले सुप्तमासीदमात्यैर्नीते रत्ने भाजने को निरोधः॥ ११ ॥

(परिक्रम्य)

भटः-इदं आहुहागारं । पविसदु अय्यो । [इदमायुधागारम् ।
३ प्रविशत्वार्यः ।]

(प्रविश्य) भटः-अमच्चो आह-अवणीअदु बन्धणं त्ति ।
[अमात्य आह-अपनीयतां बन्धनमिति ।]

यौगन्धरायणः–अक्षीणं मां कुरु । व्यक्तं भरतरोहको मां द्रष्टुमिच्छति । अहमपि तावद् भरतरोहकं द्रष्टुमिच्छामि ।

मद्वाक्यैः परिखिद्यमानहृदयं रोषात् प्रमत्ताक्षरैः
प्रारब्धेषु नयच्छलेषु तुलितं तुल्याधिकारोज्झितम् ।
सूक्तैः शास्त्रविनिश्चितैर्विरहितं बुद्ध्याधिकं वञ्चितं
द्रष्टुं मल्लमपक्रियाविनिहतं व्रीलादिवाधोमुखम् ॥ १२ ॥

(ततः प्रविशति भरतरोहकः ।)

भरतरोहकः–क्वासौ क्वासौ यौगन्धरायणः ।

अवसितनिजकार्यं वञ्चनैर्दुर्निरीक्षं
कथमिव परिभाषे भर्तुरर्थे विपन्नम् ।
चिरमवनतकार्यं चापि निर्युक्तमन्त्रं
भुजगमिव सरोषं धर्षितं चोच्छ्रितं च ॥ १३ ॥

भटः–अय्यजोअन्धराअणो अय्यं पडिवाळअन्तो आउहागारे चिट्ठइ । [आर्ययौगन्धरायण आर्यं प्रतिपालयन् आयुधागारे तिष्ठति ।]

२ भरतरोहकः–भवतु भवतु ।

मन्त्रित्वे वञ्चितो ह्येष सव्याजं नीलहस्तिना ।
प्रत्यादेष्टुं स तद्वैरं मामिदानीं प्रतीक्षते ॥ १४ ॥

भटः–अय्य ! एसो अमच्चो । [आर्य ! एषोऽमात्यः ।]

भरतरोहकः– (उपगम्य) भो यौगन्धरायण !

३ यौगन्धरायणः–भोः ! ।

भटः–अहो सरस्स गम्भीरदा । अय्यस्स एकक्खरेण पूरिदो अयं देसो । [अहो स्वरस्य गम्भीरता । आर्यस्यैकाक्षरेण पूरितोऽयं देशः]

१ ° नृप

२ ° मुपनत. °

६ भरतरोहकः– (उपविश्य) भोः ! यौगन्धरायण इत्यशरीराण्यक्षराणि श्रूयन्ते । दिष्ट्या भवान् दृश्यते ।

यौगन्धरायणः–दिष्ट्या भवान् दृश्यत इति । पश्यतु भवान् माम्,

एवं रुधिरदिग्धाङ्गं वैरं नियममास्थितम् ।
गुरोरवजितं हत्वा शान्तं द्रौणिमिव स्थितम् ॥ १५ ॥

भरतरोहकः–अहो छलेनागतगजारम्भस्यात्मसंम्भावना ।

यौगन्धरायणः–किं छलेनेति । तत् पुनरिदानीं युक्तम् ।

या सा मल्लिकसालवृक्षरचिता नागाश्रिता वञ्चना
बद्धः सेवितवान् हि नो नरपतिर्बाहूपधानां क्षितिम् ।
राज्ञो वारणनिग्रहे परिचयाद् वीणाश्रिता वञ्चना
पूर्वं प्रस्तुतमेव यामि भवता नैवापराधो मम ॥ १६ ॥

भरतरोहकः–भो यौगन्धरायण ! यदग्निसाक्षिकं महासेनस्य दुहितरं शिष्यां प्रतिगृह्य अदत्तापनयनं कृतं, युक्तेयं भोस्तस्करप्रवृत्तिः ।

३ यौगन्धरायणः–मा मा भवानेवम् । विवाहः खल्वेष स्वामिनः ।

भारतानां कुले जातो वत्सानामूर्जितः पतिः ।
अकृत्वा दारनिर्देशमुपदेशं करिष्यति ॥ १७ ॥

भरतरोहकः–अद्यापि महासेनेन प्रयुक्तसत्कारो वत्सराजः । तदिदानीं किं नावेक्षते ।

३ यौगन्धरायणः–मा मा भवानेवम् ।

यदस्य चाज्ञां कुरुते नलागिरिः स शिक्षितानां वचनेषु तिष्ठति
ततो विमुक्तः स्वशरीररक्षणे यशः प्रदातुं सुहृदां च जीवितम् ॥१८।

भरतरोहकः–यद्येवं, नलागिरिग्रहणार्थं विमुक्तश्चेद्, न पुनर्बद्धस्ते स्वामी ।

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१. नैवात्र दोषो मम.

३ यौगन्धरायणः–नेति पश्यत्युपक्रोशभयात् ।

भरतरोहकः–अपरोक्षराज्यव्यवहारो भवानिति ब्रवीति । समरावजितेषु शत्रुषु किमाह शास्त्रम् ।

६ यौगन्धरायणः–वधः ।

भरतरोहकः–वधार्हो वत्सराजश्चेत् किमस्माभिः स सत्कृतः ।

यौगन्धरायणः–एतदवेक्ष्य खलु यदस्य शरीरं नापहृतम् ।

९ भरतरोहकः–एतदपि सम्भाव्यं मन्यते स्वामी ।

यौगन्धरायणः–कः संशयः ।

हस्तप्राप्तो हि वो राजा रक्षितस्तेन साधुना ।
न ह्यनारुह्य नागेन्द्रं वैजयन्ती निपात्यते ॥ १९ ॥

भरतरोहकः–भवतु भवतु । महासेनस्य प्रतिकूलं कृत्वा कौशाम्बीं प्रति का कृता ते बुद्धिः ।

३ यौगन्धरायणः–अहो हास्यमभिधानम् ।

भवतां चाग्रतो यातः शेषकार्येषु का कथा ।
समूलं वृक्षमुत्पाट्य शाखाश्छेत्तुं कुतः श्रमः ॥ २० ॥

(प्रविश्य)

काञ्चुकीयः– (कर्णे) एवमिव ।

३ भरतरोहकः–प्रकाशमुच्यताम् ।

कारणैर्बहुभिर्युक्तैः कामं नापकृतं त्वया ।
गुणेषु न तु मे द्वेषो भृङ्गारः प्रतिगृह्यताम् ॥ २१ ॥ इति ।

यौगन्धरायणः–हा धिक् ।

गृहा न निर्वान्ति मया प्रदीपितास्तथैव तावद्धृदयानि मन्त्रिणाम् ।
इयं तु पूजा मम दण्डधारिणः कृतापराधस्य हि सत्कृतिर्वधः ॥२२॥

(नेपथ्ये हाहाकारः क्रियते ।)

भरतरोहकः—अये,

को नु खल्वेष सहसा प्रासादाग्राद् विनिःसृतः ।
श्येनपक्षाभिमृष्टानां कुररीणामिव ध्वनिः ॥ २३ ॥

भोः ! ज्ञायतां शब्दः ।

काञ्चुकीयः—यदाज्ञापयत्यार्यः । (निष्क्रम्य प्रविश्य) एषा तत्रभव-
३ त्यङ्गारवती शोकाभिभूतहृदया प्रासादाच्छरीरं विमोक्तुकामा महासेनेनाभिहिता यथा—क्षत्रधर्मेणोद्दिष्टस्ते दुहितुर्विवाहः । किमिदानीं हर्षकाले सन्तप्यसे । तच्चित्रफलकस्थयोर्वत्सराज-
६ वासवदत्तयोर्विवाहोऽनुष्ठीयताम् इति । तत्र हि,

स्त्रीजनेनाद्य सहसा प्रहर्षव्याकुलक्रमा ।
क्रियते मङ्गलाकीर्णा सबाष्पा कौतुकक्रिया ॥ २४ ॥

यौगन्धरायणः— एवं सम्बन्धं मन्यते महासेनः । तेन ह्यानीयतां भृङ्गारः ।

३ काञ्चुकीयः—गृह्यताम् । (उपनयति ।)

भरतरोहकः—भो यौगन्धरायण ! किं ते भूयः प्रियमुपहरति महासेनः ।

६ यौगन्धरायणः—यदि मे महासेनः प्रसन्नः, किमतः परमिच्छामि ।

(भरतवाक्यम्)

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ २५ ॥

(निष्क्रान्ताः सर्वे ।)

चतुर्थोऽङ्कः ।

प्रतिज्ञानाटिकावसिता ।

श्लोकानुक्रमणी ।



अग्निं बद्ध्वा वत्स०	IV.	11.
अग्निः कक्ष इवो०	II.	11.
अदत्तेत्यागता	II.	7.
अर्थशास्त्रगुण०	II.	13.
अवसितनिज०	IV.	13.
अस्मत्सम्बद्धो	II.	8.
अहः समुत्तीर्य	III.	2.
उन्मत्तसदृशो	I.	17.
एतत् तन्न्यङ्गम०	I.	10.
एतानि तान्याप०	I.	12.
एवं रुधिर०	IV.	15.
एष शोकप्रती०	I.	15.
कथमगणित०	I.	11.
कन्याया वर०	II.	5.
कामं या तस्य	II.	6.
कारणैर्बहुभिः	IV.	21.
काष्ठादग्निर्जाय०	I.	18.
कुलं तावच्छ्लाघ्यं	II.	4.
को नु खल्वेष	IV.	23.
गृह्या न निर्वान्ति	IV.	22.
चिरमरिनगरे	IV.	9.
णेवच्छविसेस०	III.	1.
दूर्वाङ्कुरस्तिमि०	II.	2.
धण्णा सुराहि	IV.	1.
नवं शरावं	IV.	2.
न श्रद्धाम्युदय०	II.	9.
निशितविमल०	IV.	3.
परचक्रैरना०	I.	9.
परित्यजाम	III.	7.
पश्यन्तु मां नर०	IV.	7.
पातु वासवदत्ता०	I.	1.
पीनांसस्य विक्र०	I.	8.
पुरुषं प्रेष०	I.	2.
पूर्वं तावद् युद्ध०	I.	13.
पूर्वं तावद् वैर०	II.	14.
भवतां चाग्रतो	IV.	20.
भवन्त्वरजसो	IV.	25.
भारतानां कुले	IV.	17.
मद्वाक्यैः परि०	IV.	12.
मन्त्रित्वे वञ्चितो	IV.	14.
मम हयखुर०	II.	3.
यथा नरस्याकु०	I.	5.
यदस्य चाज्ञां	IV.	18.
यदि तां चैव	III.	9.
यदि शत्रुबल०	I.	16.
या सा मल्लिक०	IV.	16.
रिपुगतमपनीय	IV.	5.
रिपुनृपनगरे	I.	14.
वैरं भयं परि०	IV.	6.
व्यर्कं न तावत्	II.	1.

PRATIJÑĀYAUGANDHARĀYAṆAM

(Yougandharāyaṇa's Vows)

A SANSKṚT DRAMA IN FOUR ACTS

ENGLISH TRANSLATION

Act 1

INDUCTION

(*At the end of the Benediction, enter the stage-manager.*)

May the very mighty Mahāsena, the son of Yugandhara (Śiva) preserve (you)—he that was the infant King in name only, but armed with his Śakti, brought victory to heaven's Lord. 1.

(*Walking about and looking towards the curtain*)

Come here, good lady.

(*Entering*)

ACTRESS—Here I am, my noble lord.

STAGE-MANAGER—Good lady, please to sing some song, so that when the audience will have been pleased with your song, we too, might begin (the performance of) the play. What ! my dear lady, what are you thinking of ? Won't you sing ?

ACTRESS—To-day, I saw in my dream that there was some illness in my father's family. I, therefore, desire that my noble lord should send some one to bring word of their well-being.

STAGE-MANAGER—All right.

I will send some intelligent man, who would do the right thing.

(*Behind the scenes*)

Are you ready, Śālaka ?

STAGE-MANAGER—Like this Yaugandharāyaṇa, who is sending a messenger, 2.

(*Exit*)

End of the Induction

(*Enter Yaugandharāyaṇa and S'ālaka*)

YAUGANDHARĀYAṆA—Are you ready, Śālaka ?

ŚĀLAKA—Yes, your honour.

YAUGANDHARĀYAṆA—You have a long distance to go.

ŚĀLAKA—That is an opportunity for me to serve your honour with greater devotion.

YAUGANDHARĀYAṆA—Surely, a strong man, who is devoted, will go. For

A difficult task should be entrusted to devoted agents, or to such as appreciate the wholesome consequences (of the task.). Whosoever the person entrusted with the task, success or failure depends upon the dictates of fate. 3

Now our lord, who will be going to-morrow to Nāgavana which is three woods further off, should be seen by you before he departs.

ŚĀLAKA—Well, your honour, it is your letter, giving the nature of the task, that detains me.

YAUGANDHARĀYAṆA—Vijayā !

(*Entering*)

VIJAYĀ—Here I am, your honour.

YAUGANDHARĀYAṆA—Vijayā, quickly bring the letter and the amulet.

VIJAYĀ—Very well, your honour. (*Exit*)

YAUGANDHARĀYAṆA—Have you travelled on the road ever before ?

ŚĀLAKA—No, but I have heard it described.

YAUGANDHARĀYAṆA—This, too, is a sign of an intelligent person. Well, we have heard the news that Pradyota wants to deceive our lord by setting up a blue eleph-

ant, in the midst of wild elephants. May we hope that our lord will not be overreached? Ah, Pradyota is in mighty awe of our lord! His vast army has manifestly not availed him. For

Though, it is clear, he has a vast army, yet it is not of one mind; it contains but a small number of brave warriors; and it lacks devotion to its master. Therefore he seeks guile where there is occasion for battle. For the entire army is (as feeble as) a wife in the absence of devotion. 4.

(*Entering*)

VIJAYĀ—Here is the letter. The queen-mother says that the amulets are quickly being gathered from the hands of all the wives.

YAUGANDHARĀYAṆA—Vijayā, say to her grace: let there be amulets from the hands of all the wives or only one amulet.

VIJAYĀ—Yes, your honour. (*Exit*)

(*Entering*)

NIRMUṆḌAKA—I hope your honour is well.

YAUGANDHARĀYAṆA—How! It is Nirmuṇḍaka.

NIRMUṆḌAKA—Your honour, here comes Haṃsaka, who always attends the king, from the king himself.

YAUGANDHARĀYAṆA—What! Haṃsaka comes alone? Śālaka, rest a while. You will have to go in all haste or be at ease.

ŚĀLAKA—As your honour says. (*Exit*)

YAUGANDHARĀYAṆA—Nirmuṇḍaka, lead Haṃsaka.

NIRMUṆḌAKA—Yes, your honour. (*Exit*)

YAUGANDHARĀYAṆA—That Haṃsaka, who never before was away from my master, now comes alone fills me with uneasiness. For

My mind is now filled with apprehensions like that of a man who returns home from a different country where eager kinsmen await him. So I shall now hear whether he brings good news or bad news. 5.

(Then enter Haṃsaka and Nirmuṇḍaka)

NIRMUṆḌAKA—Come, come, sir.

HAṂSAKA—Where, where is his honour ?

NIRMUṆḌAKA—Here he waits; advance towards him. (*Exit*)

HAṂSAKA—(*Advancing*) I hope you are well.

YAUGANDHARĀYAṆA—I hope our king has not proceeded to Nāgavana.

HAṂSAKA—Well, your honour, only yesterday, the king has gone.

YAUGANDHARĀYAṆA—Alas! It is no use, then, sending any one to him. We have been foiled. Now, is there hope, or shall we put an end to our life ?

HAṂSAKA—Well, the master still lives.

YAUGANDHARĀYAṆA—To say that he lives is to state that the calamity is not severe. But is the master taken into captivity ?

HAṂSAKA—Your honour has guessed rightly. The king is in captivity.

YAUGANDHARĀYAṆA—What! The king in captivity! Pradyota's fortune has helped him to accomplish a mighty task. From now on is established the weakness and failure of Vatsarāja's ministers. Where indeed was Rumaṇvat, whose wisdom only combats evils which do not exist ? Where was our cavalry ? For

Such devoted men won over by (the master's) regard, well-born, who were fit through exercise, and were retained on account of their skill—could it be that they were bought over by the enemy, or lost in the impenetrable woods, or destroyed in battle by overwhelming might? 6.

HAṂSAKA—Had the master been surrounded by all his warriors, the calamity would not have befallen.

YAUGANDHARĀYAṆA—How do you mean? The master was not surrounded by all his warriors?

HAṂSAKA—Listen, your honour.

YAUGANDHARĀYAṆA—You are fatigued with the journey Pray, be seated.

HAṂSAKA—Yes, your honour. (*Sitting*) Listen, your honour. When it was still dawn, and the time favourable for travelling, our master crossed the river Narmadā by the sandy ford, and having left the queen in Veṇuvana proceeded to Nāgavana with but an umbrella for his paraphernalia, and with an army capable of fighting elephant herds, along a path that the deer loved to roam.

YAUGANDHARĀYAṆA—Well, proceed.

HAṂSAKA—Then, when the sun had risen but an arrow's throw up in the sky, having gone just so many leagues, and then after about a league had been traversed—without however reaching the Madagandhīra mountain, we came into sight of a herd of elephants on the bank, all splashed with mud and rugged in appearance like some half-finished stone-work.

YAUGANDHARĀYAṆA—What next?

HAṂSAKA—Then while our army looked on, and the herd closed up through fear, a foot-soldier who was the cause of this mischief approached our king.

YAUGANDHARĀYAṆA—Stay : didn't he say that just a league's distance from there, he had seen an elephant, that was blue all over, except its nails and tusks, whose body was covered with Jasmine and Sāla.

HAṂSAKA—How, your honour knew about that ! So the mischief occurred while (your honour) was awake.

YAUGANDHARĀYAṆA—Ah, Haṃsaka, even though a man is awake, fate proves stronger. What next ?

HAṂSAKA—Then having honoured the wicked one with a hundred gold pieces the king said : 'It must be that sovereign elephant named the Blue Lotus mentioned in the treatise on elephants. So you must carefully watch this herd ; I will go with my lute and fetch that tusker.'

YAUGANDHARĀYAṆA—But how did Rumaṇvat neglect our master at the moment ?

HAṂSAKA—No, no. With all courtesy the minister said to the king : "It is quite possible that you might capture even the quarter-elephants Airāvaṇa and others. But border districts, being difficult to protect, are subject to imminent peril. And the people living in these border lands are devoid of shame and good breeding. Let us, therefore, put this herd in charge of only our foot-soldiers, and let all the rest proceed. The king should not go all alone."

YAUGANDHARĀYAṆA—Did Rumaṇvat say this to the king in the presence of the attendants ? Even thus I think his devotion to the king is without blame.

HAṂSAKA—Then the king dissuaded the minister with an oath touching his life, got down from the elephant "Blue Cloud" and mounting the horse 'Beautiful Red" when the sun had traversed less than half his course, with but twenty soldiers, he started forth.

YAUGANDHARĀYAṆA—To victory! O, alack, in my admiration I lost sight of the previous incident. Well, go on.

HAṂSAKA—Then having gone some distance, which seemed double the actual distance, we sighted at a hundred bow-lengths that counterpart of the divine elephant, revealed by its bright pair of tusks sticking out from nothing as it were, as the dark hue of its form was lost in the shadow of the Sāla trees of the same hue.

YAUGANDHARĀYAṆA—Haṃsaka, say rather it was misery (you sighted). Well, proceed.

HAṂSAKA—Then the king dismounted from his horse, drew near, and bowing to the gods, took up his lute. Then there came behind us a huge lion that seemed to have one set purpose.

YAUGANDHARĀYAṆA—What, a lion? Well, proceed.

HAṂSAKA—Then we turned round to find out the lion; and the artificial elephant controlled by warriors under the command of the elephant-driver advanced towards us.

YAUGANDHARĀYAṆA—Well, what next?

HAṂSAKA—Then calling his nobles by their names and the names of the families, the king cheered them. "Surely this is Pradyota's trick; follow me. With my valour, I will rob the enemy's move of its un-

fair advantage over us." With these words he entered the ranks of his enemy.

YAUGANDHARĀYAṆA—Entered the enemy's ranks? Oh, but that was proper.

Mortified at his deception, the high-minded (warrior) relied on his courage; or what else would one do who is brave and driven to extremity ? 7.

What next ?

HAṂSAKA—Then as if playing with his horse "Lovely White" that obeyed his every whim, hitting with greater fury than he had ever intended, and exerting himself greatly because the enemies were ever so numerous, all his followers deserting him in despair, protected by me alone-no, no, protected by his own self, exhausted by fighting the livelong day, his horse killed by innumerable strokes, he swooned away towards the dread hour of the sinking sun.

YAUGANDHARĀYAṆA—How ! the king swooned away ? And then ?

HAṂSAKA—Then they did outrage to the king's person, binding him like any ordinary fellow with rough creepers of unknown species which they had torn to the best of their power from the nearest thicket.

YAUGANDHARĀYAṆA—What, did they outrage the king ?

Were handcuffs put in the place of bracelets on his arms, with their fat shoulders, which with their sinews expanding through exercise, resemble an elephant's trunk—those two arms of his which with their hands make the bow twang by making the arrows fly afar off, fixing them in countless number, arms which do homage to Brahmins, and honour

his friends with their embraces, when these feel wearied? 8.

Well, what time did the king recover consciousness?

HAMSAKA—Noble sir, when those wretches had gone after inflicting these indignities.

YAUGANDHARĀYAṆA—Fortunately they could outrage his person but not his spirit. Proceed.

HAMSAKA—Then seeing the king revive, those wretches ran in all directions, describing variously the valour of the master by crying "He has slain my brother, he has slain my father, my son, my friend".

YAUGANDHARĀYAṆA—What happened next?

HAMSAKA—And now another strange thing happened: after entreating one another, one resolved to do a dreadful thing: turning the king's face to the South, and rudely grasping his hair, dishevelled in the heat of the battle, he grimly gripped his sword in his hands, and sprang up with a view to give force to his stroke.—

YAUGANDHARĀYAṆA—Hold a moment, Haṃsaka, the while I get my breath.

HAMSAKA—And by his own speed, the brute slipped on the ground which was slimy with pools of blood, and fell down helpless, thwarted in his attempt.

YAUGANDHARĀYAṆA—The wretch fell down. Ha,

When the Earth is not overrun by foemen, and is free from confusion of castes, then herself protected, she protects her lord in distress. 9.

HAMSAKA—Then there appeared on the scene Sālaṅkāyana, a minister of Pradyota, who at the very outset was stunned with a blow of his spear by our king, and he cried out "Do nothing rash."

YAUGANDHARĀYAṆA—Well ?

HAṂSAKA—Then he made a salute to the king—a behaviour somewhat rare at such a time—and removed all bounds that restrained his body.

YAUGANDHARĀYAṆA—So my master was released ! Well done, Sālaṅkāyana, well done. Surely distress turns even an enemy into a friend ! Haṃsaka, I feel a bit relieved from misery. Well, what did this good man do next ?

HAṂSAKA—He soothed the king with many courteous words of comfort, and finding that he was too badly wounded to ride, this gentleman had him put in a palanquin and taken to Ujjayinī.

YAUGANDHARĀYAṆA—So my master was taken away! This was the calamity,

This is our disgrace, this is more than was expected even by his enemy. Pradyota's pride puts our king in misery. 10.

Now,

How shall the king look at him whom erstwhile he ignored ? How shall he, whose every word was law, now listen to words addressed to ordinary men ? How shall he restrain his wrath made impotent by the absence of an object on which to vent it ? A prisoner, whether honoured or disgraced, has nevertheless to be humble. 11.

(*Entering*)

PORTRESS—Sir, here is the amulet.

YAUGANDHARĀYAṆA—These come at a time when the loss of our good fortune renders their acquisition use-

less, like the waving of auspicious lights round a charger, when the battle is over. 12.

PORTRESS—Sir, here is the amulet.

YAUGANDHARĀYAṆA—Vijayā, keep it..

PORTRESS—What am I to say to the queen-mother ?

YAUGANDHARĀYAṆA—Vijayā, it is thus.

PORTRESS—What is that ?

YAUGANDHARĀYAṆA—This.

PORTRESS—Speak, sir, do speak out.

YAUGANDHARĀYAṆA—Or rather, it is impossible to suppress it. Well I shall inform her majesty. Vijayā, compose yourself. (*In her ear*) It is like this.

PORTRESS—Ah !

YAUGANDHARĀYAṆA—Remember you are Vijayā.

PORTRESS—So I will go, luckless that I am.

YAUGANDHARĀYAṆA—Vijayā do not tell her majesty all at once that our lord is taken captive. One must have regard for a mother's heart, so tender with love.

PORTRESS—How, then, may I tell her ?

YAUGANDHARĀYAṆA— Listen,

First, one should talk of the evils of war, that will give rise to misgivings (in the mind); when the meaning is dimly perceived, death apprehended and grief grips the heart, then one should reveal the actual facts. 13.

PORTRESS—I have it. (*Exit*)

YAUGANDHARĀYAṆA—Haṃsaka, why did you not go with the king ?

HAṂSAKA—Sir, I did think of doing me that honour, but Sālaṅkāyana ordered me to go to Kauśāmbī and report the matter.

YAUGANDHARĀYAṆA—Does he intend to render pursuit in vain, or he shuns the presence of a devoted attendant?

HAṂSAKA—What else?

YAUGANDHARĀYAṆA—He (thus) betrays himself by his conceit, or rather everything looks well, when success crowns all one's undertakings. Well, did the king say nothing to me?

HAṂSAKA—Yes, sir. As I went round him in respectful farewell, the king, with eyes heavy with tears inside, as if he had many things to communicate, said to me: Go to Yau ... (*When half through these words, he stops.*)

YAUGANDHARĀYAṆA—Speak freely, these are the king's words.

HAṂSAKA—" See Yaugandharāyaṇa. "

YAUGANDHARĀYAṆA—Now, don't; did he pass over the entire circle of ministers, and say that only Yaugandharāyaṇa was to be seen?

HAṂSAKA—Yes, that is it.

YAUGANDHARĀYAṆA—If the king thinks that I should be seen, it is because I had not taken proper precautions, was not worth my master's salt, and made no recompense for the honours bestowed on me by my royal master.

HAṂSAKA—Ah!

YAUGANDHARĀYAṆA—Well, my master will see me another man: whether in the capital of the hostile king, in prison, or in the forest, or in the next world, if death come upon him, he shall find me equally devoted; and when I shall have overreached the king who thinks

himself a victor, my master, regaining has kingdom, shall find me, worthy of praise, by his side. 14.

(*Behind the scenes*)

O, alack, our lord !

YAUGANDHARĀYAṆA—That bespeaks the way they soothe their grief as best they may; these females thus proclaim the impotence of ministers. 15.

(*Entering*)

PORTRESS—Sir, the queen-mother—

YAUGANDHARĀYAṆA—Yes ?

PORTRESS—Says—

YAUGANDHARĀYAṆA—What ?

PORTRESS—" This is what has befallen the king of the Vatsa land, such a gallant king surrounded by his friends. What else is to be done but that he must be avenged. So we must honour his friends and deliberate. Now that one, who does not despair in difficulties, nor yield to obstacles, nor despond when tricked, nor abandon his life when suffering reverses, the wise one, who first was a friend of my child, and then his minister, like another son to me, is requested to restore my son to me. "

YAUGANDHARĀYAṆA—Ah ! how brave these words of her majesty so befitting her royal house. I must do her honour for that esteem. Vijayā, water please.

PORTRESS—Yes, your honour. *(Going out and then entering)* Here is water.

YAUGANDHARĀYAṆA—Bring it. (*Sipping*) Vijayā, what did her majesty say ?

PORTRESS—" My son, bring me my son. "

YAUGANDHARĀYAṆA—Haṃsaka, what did my lord say ?

HAṂSAKA—" See Yougandharāyaṇa. "

YAUGANDHARĀYANA—Vijayā,

If I do not release my king, seized by the hostile force, like the moon by Rāhu, I am not Yaugandharāyaṇa. 16.

PORTRESS—Noble sir, so be it. (*Exit*)

(*Entering*)

NIRMUṆḌAKA—Sir, a strange thing happened. Seeing a number of Brāhmins present at a feast given for the good of the king, a certain Brāhmin dressed like a madman, laughed wildly and said " Eat freely, noble gentlemen, without any misgiving; for prosperity will attend this royal house ". And scarcely had he spoken these words when he vanished from sight.

YAUGANDHARĀYAṆA—Is this true ?

(*Then enter a Brāhmin*)

BRĀHMIN—Here are peculiar garments, put on by the noble one, and left behind for some purpose of his own. It was the revered Dvaipāyana who came disguised in these garments.

YAUGANDHARĀYAṆA—So it was Dvaipāyana who had arrived.

BRĀHMIN—Yes.

YAUGANDHARĀYAṆA—Let us then see them.

BRĀHMIN—May your honour see them.

YAUGANDHARĀYAṆA—How, I am transformed ! Ah, to be sure, I am already by the king's side. It appears these were left behind for my instruction.

This madman's dress. donned by the reverend Brāhmin, will liberate the king and disguise me. 17.

(*Entering*)

PORTRESS—Sir, the queen-mother says, " I desire to see my son. "

YAUGANDHARĀYAṆA—Here I come. Sir, wait for me in the " House of peace .

BRĀHMIN—Very well. (*Exit*)

YAUGANDHARĀYAṆA—Haṃsaka, rest yourself, now.

HAṂSAKA—Very well, sir. (*Exit*)

YAUGANDHARĀYAṆA—Vijayā, lead the way.

VIJAYĀ—Very well, sir.

YAUGANDHARĀYAṆA—Well,

Wood gives out fire when rubbed, and the Earth yields water when dug; there is nothing impossible for energetic persons; all endeavours in the right direction always bear fruit. 18. (*Exeunt omnes*)

Here ends Act I.

Act II

(*Enter a Chamberlain*)

CHAMBERLAIN—Ābhīraka, go and give this message of Mahāsena to the keeper of the gate : " The reverend Jaivanti, the chaplain of the king of Kāśi, has come today as an envoy. So leave aside the usual treatment given to envoys, and see that he is comfortably lodged. Take care to give him the hospitality due to a guest." Ah, so from day to day are envoys sent by suitable royal families to sue for the hand of the princess; and yet none is either rejected or favoured by Mahāsena. What does it mean ? Or rather, it is fate that rules in this matter of a daughter's marriage. For.

Obviously no envoy comes from him whose bride she is destined to be; and so awaiting (the arrival of) such a one, the king recognizing the qualities of other kings, yet disregards them. 1.

Ah, the crouching attitude of the attendants of the palace shows that the king is approaching.

Aye, here comes Mahāsena, who has sturdy shoulders clapped round by golden armlets, gleaming with sapphire rays like so many shoots of Dūrvā grass; here he comes from this part of the avenue of golden palms like Kārtikeya from a forest of reeds. 2. (*Exit*)

End of the interlude.

(*Then enter king with his retinue*)

KING—Kings who are my virtual slaves, bear upon their coronets the dust of the road raised by the hooves of my charger; and yet I am not content, while the king of the Vatsas, endowed with virtues, proud of his knowledge of elephants, does not pay me homage. 3. Bādarāyaṇa !

(*Entering*)

CHAMBERLAIN—Victory unto Mahāsena !

KING—Is Jaivanti lodged ?

CHAMBERLAIN—Yes, lodged and treated with due hospitality.

KING—You did well, you that ever love to advance the glory of persons of royal lineage. It is proper that all guests should be given an honourable reception. But every one I question about the marriage of my daughter depends upon another's opinion. (*Looking at the chamberlain*) Bādarāyaṇa, I think you desire to speak.

CHAMBERLAIN—It is nothing, indeed. An idea occurred to me concerning this marriage.

KING—Do not keep it back, then. This business is everybody's concern. Speak out.

CHAMBERLAIN—Mahāsena, this is what I want to say: thus indeed, from day to day are envoys sent by suitable royal families to sue for the hand of the princess, and yet none is either rejected or favoured by Mahāsena. What does it mean ?

KING—Bādarāyaṇa, you are right. As I greatly covet the best virtues in a bridegroom, and am so fond of Vāsavadattā, I am not able to make up my mind.

For, first of all, my mind is set on (his coming from) a worthy family; then he must be tender-hearted; for this quality, though soft is yet strong; next beauty of form, not because it is a virtue but for fear of woman (lest its absence should make a woman hate her husband); and lastly he must possess noble strength : for women do require to be protected. 4.

CHAMBERLAIN—With the exception of Mahāsena, it is impossible to find all these qualities in any one person.

KING—That is why I am hesitating.

To secure a good husband for his daughter generally depends upon the efforts of the father. The rest depends on Fate; and nothing to the contrary has ever been in evidence. 5.

Now since a daughter's marriage causes grief to the mother, do please call the queen here.

CHAMBERLAIN—As Mahāsena commands. (*Exit*)

KING—Oh! This embassy from the king of Kāśi reminds me of Sālankāyana who has gone out for the capture of the king of the Vatsas. How does it happen that that Brāhmin has not sent us word so far?

Although it is true that his mind is set on that favourite sport of his, yet there are all those his ministers who have been greatly exerting themselves. 6.

(*Then enter the queen with her retinue.*)

QUEEN--Victory to Mahāsena!

KING--Please to take a seat.

QUEEN--As my lord commands. (*Sits down*)

KING—Where is Vāsavadattā?

QUEEN--She had gone to Uttarā, the lady-musician, to learn to play the Nārada lute.

KING—Whence this desire to learn music?

QUEEN—On some occasion, she saw Kāñcanamāla practising on a lute and wished to learn it herself.

KING—How like a child!

QUEEN—I, too, desire to make a request to Mahāsena.

KING—What is it?

QUEEN—I desire to engage a teacher.

KING—What is the good of a teacher, when she is about to be married? Her husband himself will be her teacher.

QUEEN—Ah! Is it really time for my little girl to go?

KING—Now, now, having always urged me to give her in marriage, how do you feel distressed now?

QUEEN—I do wish to give her in marriage. Yet the thought of parting pains me. To whom is she betrothed ?

KING—I have not yet decided.

QUEEN- Not even yet ?

KING—If a daughter remains unmarried, she causes shame; but when married brings grief to the heart; thus placed betwixt duty and love, mothers find themselves in a sorry state indeed. 7.

Vāsavadattā is certainly of an age to wait upon her father-in-law. Here is this other-the noble Jaivanti, chaplain to the king of Kāśi, arrived on an embassy, today; he tempts me by his character. (*To himself*) Well, she says nothing! Tearful already and agitated, how can she come to any decision ? Well, I will tell her. (*Aloud*) Have you not heard that there are kings arrived to seek alliance with us ?

QUEEN—What need of details? Give her to such a one that we may not repent it after.

KING—How lightly you talk of this very difficult task now, but I will have to listen to your reproaches later. Hence let the queen make her choice. Listen. Our allies, the kings of Magadha, Kāśi, Aṅga, Surāṣṭra, Mithilā, and Śūrasena—these for various reasons attract me by their virtues. Which of these appears to you to be most worthy ? 8.

(*Entering*)

CHAMBERLAIN—The king of the Vatsas.

KING—What about the king of the Vatsas ?

CHAMBERLAIN—Forgive me, Mahāsena, forgive me. In my haste to announce the glad tidings, I forgot the proper procedure.

KING—Glad tidings?

QUEEN—(*Rising*) Victory to Mahāsena.

KING—(*Joyfully*) Would the queen miss the glad news? Please be seated.

QUEEN—As Mahāsena commands. (*Takes her seat.*)

KING—Rise, rise, and speak freely.

CHAMBERLAIN—(*Rising*) The noble minister Sālaṅkāyana has taken Vatsarāja captive.

KING—(*Delighted*) What did you say?

CHAMBERLAIN—The noble minister Sālaṅkāyana has captured the king of the Vatsas.

KING—Udayana?

CHAMBERLAIN—Yes.

KING—The son of Śatānīka?

CHAMBERLAIN—Certainly.

KING—The grandson of Sahasrānīka?

CHAMBERLAIN—The same.

KING—The king of Kauśāmbī?

CHAMBERLAIN—Yes, to be sure.

KING—The expert musician?

CHAMBERLAIN—That is what they say.

KING—What, the king of the Vatsas?

CHAMBERLAIN—Surely, the king of the Vatsas.

KING—What then, is Yaugandharāyaṇa dead?

CHAMBERLAIN—Not indeed, he is in Kauśāmbī.

KING—If so, Vatsarāja is not captured.

CHAMBERLAIN—Believe me, Mahāsena.

KING—I cannot believe your tale of Udayana's capture: one may as well believe the whirling of the Mandara mountain with the palm of one's hand. For his

enemies speak of his heroism in battle, while the stratagems of Yaugandharāyaṇa ring in our ears. 9.

CHAMBERLAIN—Be gracious, Mahāsena. I am an old man, and a Brāhmin, too. I have never told a falsehood in Mahāsena's presence.

KING—Yes, so it is. Now what favoured messenger is sent by Sālaṇkāyana ?

CHAMBERLAIN—None. The minister has himself arrived with Vatsarāja before him, in the fastest chariot drawn by mules.

KING—So he is arrived ! O joy ! To-day let my army rest in comfort, putting aside their armours. From now on, princes will have no need to send spies secretly. This in brief : to-day I am Mahāsena.

QUEEN—Has the minister got him here ?

KING—Yes.

QUEEN—Then for his sake, we shall not give away Vāsavadattā to any one.

KING—Why, he is my foe, conquered in battle. Bādarāyaṇa, where is Sālaṇkāyana ?

CHAMBERLAIN—He is lodged at the " Auspicious Gate."

KING—Go, say to Bharatarohaka, " Let the minister be ushered in with the Vatsa king, after being received with the honour due to a prince. "

CHAMBERLAIN—As Mahāsena commands.

KING—Come, a moment.

CHAMBERLAIN—Here I am.

KING—None is to be prevented from seeing the Vatsa king. Let my citizens see the enemy whose deeds they have already heard of, like a lion, all fury within, captured for a sacrifice. 10.

CHAMBERLAIN—As Mahāsena commands. (*Exit*)

QUEEN—We have enjoyed many happy events in this palace; but I do not remember any that gave such delight to Mahāsena.

KING—I, too, do not remember to have heard any that gave me such delight, as this capture of the Vatsa king.

QUEEN—Is it really the king of the Vatsas ?

KING—Yes, of course.

QUEEN—We have heard of many royal houses seeking alliance with us. But he has sent nobody.

KING—Queen, he even disregards the title Mahāsena, what of seeking alliance with me !

QUEEN—What ? he disregards ! Is he a child or a fool ?

KING—A child but no fool.

QUEEN—What makes him so conceited ?

KING—It is the dynasty of Bharata, with its roll of illustrious names of royal sages,—a dynasty which finds mention in the letters of the holy writ, that makes him so conceited; and his hereditary knowledge of music, too, makes him proud. His youth and beauty make him vain. And his people's attachment–sprung from some unknown cause–makes him confident.

QUEEN—These are qualities eligible for a son-in-law. Whose wickedness has produced this disability ?

KING—Queen, how do you feel admiration for an unworthy objeet ? Mark.

Like a fire started in the interior of a forest and consuming the entire earth, the flames of my authority are quenched at the boundary of his dominion. 11.

(*Entering*)

CHAMBERLAIN—Victory unto Mahāsena! Sālaṅkāyana has entered after being honourably received as commanded. He now requests me to present to Mahāsena this jewel of a lute, called Ghoṣavatī, the heirloom of the Bharatas, an object of admiration in the family of Vatsarāja. (*Shows the lute.*)

KING—I accept this auspicious trophy of victory. (*taking the lute*) So this is the famous Ghoṣavatī.

Sweet and pleasant to the ear, harmonious by nature when the strings are thrummed on end by nail-tips, this, like the magic-art in the spells of sages, perforce subdues the hearts of elephants. 12.

Ah, what joy it is to enjoy, as one likes, the treasures won in battle!

My eldest son Gopālaka is a lover of the science of Government, while Pālaka, the younger, hates music and loves manly exercise. 13.

So where would this be properly placed? Queen, has Vāsavadattā taken kindly to the lute?

QUEEN—Yes.

KING—Well, then, this may be given her.

QUEEN—The present of a lute would again make her wild.

KING—Let her enjoy herself. That won't be possible in her father-in law's place. Bādarāyaṇa, where is she?

CHAMBERLAIN—She is with the minister.

KING—And the king of the Vatsas?

CHAMBERLAIN—He was so gentle, and further had so many wounds on his feet and limbs, that he was

taken on a litter borne on shoulders to the inner chamber.

KING—Alas ! that he is severely wounded ! That, now, is the fault of untaught valour. He would be a cruel person indeed who would neglect him at this time. Badarāyaṇa, go, say to Bharatarohaka—let his wounds be treated.

CHAMBERLAIN—As Mahāsena commands.

KING—Or rather come here a moment.

CHAMBERLAIN—Here I am.

KING—His every glance should be respectfully attended to. Know every pleasure of his from his gestures. Do not tell him stories relating to the battle that is past; while a blessing should be uttered when he sneezes or does anything like that. He should be honoured with compliments proper to the occasion.

CHAMBERLAIN—As Mahāsena commands.

(*Goes out and entering*)

Victory unto Mahāsena ! Vatsarāja's wounds were attended to just on the way. There is no occasion to attend to them a second time. The sun has ascended the noon-day height.

KING—Where is the haughty warrior ?

CHAMBERLAIN—In the opening square of the " Peacock's Perch. "

KING—Oh fie ! That is not a proper place for residence. Bid them to take him into the crystal chamber to guard him from the heat of day.

CHAMBERLAIN—As Mahāsena commands. (*Exit and re-enters*) Mahāsena's orders have all been carried out; now the minister Bharatarohake desires to see Mahāsena.

KING—It is plain that he does not like this reception of Vatsarāja. This is the result of his strategy. Well, let me myself bring him round.

QUEEN—Is the alliance decided on?

KING—I have not yet made up my mind.

QUEEN—There is no need to hurry. My daughter is yet a child.

KING—As you please, madam. You may retire inside.

QUEEN—As Mahāsena bids. (*Exit along with her retinue*)

KING—(*Reflecting*)

First I hated him on account of his arrogance; and when he was brought in here, may be, I was just indifferent. But now that I hear that he is sorely afflicted in battle, that his life is in suspense, and he is in a sad plight, I do not know what I feel. 14.

(*Exeunt Ambo*)

Here ends the Second Act.

Act III

(*Enter Vidūṣaka disguised as a jesting beggar.*)

VIDŪṢAKA—(*Looking*) Ha, I put my bowl of sweets on the temple platform, counted the gold pieces received in gift and tied them up; but now as I come back I do not find my bowl of sweets. (*Reflecting*) Well, that fellow who was hanging about and was satisfied with one ball of sweet has not followed me; nor can dogs get in, for the walls are high. Nor could it have tempted passers-by as they were amply stocked with provisions. Or, very likely, I myself ate it. If so, let me exhale breath. Ha, ha, like an old hog's bladder, I am exhaling only pure breath. Or, may be, God Śiva has taken it thinking that what

belongs to the red Kātyāyanī also belongs to him. (*Looking closer*) Now here is this celibate indulging in several immodest pranks. Well, I will just have a look. Ah, here is my bowl of sweets at Śiva's feet. So I will take it back. Give me, O Lord, give me my bowl of sweets. O Lord, even you are thieving me. O, alas! my bowl is only a painted one on the wall, which I did not observe well owing to the darkness of distress. Well, let me wipe it off. Ha, ha, well done, painter, well done, sir. The colours have been so thickly laid that the more I rub, the more do they brighten up. Well, well, I will wash it off. Now, where shall I find water? Here is a beautiful, pure tank. May Śiva, too, like me, be disappointed of this my bowl of sweets.

(*Behind the scenes*)

'Sweets, Sweets, ha! ha!'

VIDŪṢAKA—Alas! Here comes this madman with my bowl of sweets, laughing and running hither like foaming and dirty rain-water in the street. Stop, madman, stop. With this my wooden staff, I will break thy head.

(*Then enter the madman.*)

MADMAN—Sweets, sweets, ha! ha!

VIDŪṢAKA—Now, madman bring me my bowl of sweets.

MADMAN—What sweets? Where are sweets? Whose are they? Are these sweets thrown away, or tied up, or eaten?

VIDŪṢAKA—No, they are not eaten, nor cast away.

MADMAN—How my tongue, desiring to taste them, is making signs!

VIDŪṢAKA—Now, madman, give me my bowl of sweets. Do not covet what belongs to another and get yourself caught.

MADMAN—Who, who would catch me ? The sweets will surely protect me.

Adorned with special attire, they have come to give satisfaction; in the palace they were purchased; and in course of time, they have become for a moment weak. 1.

VIDŪṢAKA—O madman, give me my bowl of sweets. With this provision I have to go to my teacher's house.

MADMAN—But I, too, have to go a hundred leagues with this provision.

VIDŪṢAKA—What ! are you Airāvaṇa, Indra's elephant ?

MADMAN—Yes, I am Airāvaṇa ; but Indra does not ride on my back. And I have heard that Indra is bound by chains. Then striking with the lashes of lightning that restrained the showers. and whirling around with the whirlwind, he burst through the clouds that bound him.

VIDŪṢAKA—O madmam, if you don't give me, I shall shout.

MADMAN—Shout, shout, scream or shout.

VIDŪṢAKA—Help, sirs, help !

MADMAN—Well, I too, will shout. Indra is bound, sirs Indra is bound.

VIDŪṢAKA—Help, sirs, help.

(*Behind the scenes*)

' Fear not, pious Brāhmin, fear not ! '

VIDŪṢAKA—(*Joyfully*) When the Moon is up all the stars meet together. It is a sin to be a Brāhmin. At

the merest wish here comes this Buddhist monk who assures me protection.

(*Then enter a Buddhist monk*)

MONK—Fear not, pious Brahmin, fear not. Who is here ? What is to be done ? Why these shouts ?

VIDŪṢAKA—Ah me ! the monk is assuming the role of a door-keeper. O monk, reverend sire, here is this madman, has grabbed my bowl of sweets and does not give it to me.

MONK—Let me just have a look at the sweets.

MADMAN—Have a look, have a look, monk, sir.

MONK—Thu, thu.

VIDŪṢAKA—O, curse it, at the merest thought this monk having spat on my sweets in the madman's hand, has made them, as before, a mere sight for the eye.

MONK—O pious madman, return, return these sweets white like foam and morning dew, large and dainty with profuse flour, sweet as mulled wine. Do not eat them lest they should make you waste away.

VIDŪṢAKA—Bless my soul ! How have I been longing after vintner's sweets, taking them to be balls of sweets.

MONK—Return, reverend madman, return. If you don't return them, I shall curse you.

MADMAN—Be pleased, holy monk, be pleased. Do not curse me. Take them, take.

MONK—Holy Brāhmin, now behold my power.

VIDŪṢAKA—This madman, seeing the monk cursing him at his will, stands trembling, holding my sweets on the tips of his extended fingers. O madman, give me my sweets.

MONK—Come, come, sir, with these sweets you will give me your blessings.

VIDŪṢAKA—Hi, hi, give you blessings with my own! I, too, received them from the hands of a householder. They will also be a present to you. May he, too, prosper. Here is this madman going towards the fire-temple. It is midday. This place is deserted even during the morning hours. Now I, too, will deposit these gold pieces received in gift in some house on the way, and proceed. One wants my cloak, and the other my coins.

(*All enter the fire-sanctuary.*)

YAUGANDHARĀYAṆA—Vasantaka, is this fire-sanctuary empty?

VIDŪṢAKA—Yes, sir, it is quite empty.

YAUGANDHARĀYAṆA—Then embrace (me) both.

BOTH—Good. (*They embrace.*)

YAUGANDHARĀYAṆA—Well, well. You both have exerted yourselves equally. Sit you, sir, you too.

BOTH—Good. (*All are seated.*)

YAUGANDHARĀYAṆA—Vasantaka, have you seen our master?

VIDŪṢAKA—Yes, sir, I have seen his majesty.

YAUGANDHARĀYAṆA—Alas, night is not a time for security. We have to wait till day-time.

When the day is past, we wait for the night; and in the holy hour of dawn, we look forward to the day. How happy we feel to see time ever passing, as our minds are filled with anticipations of the dangers that are still to come. 2.

RUMAṆVAT—You speak well. Though all times are alike yet night is full of dangers in captivity.

For the night is a terror to foes whose actions are inscrutable, who have no love for men, and whose faults are discovered in the light of the morning. 3.

YAUGANDHARĀYAṆA—Vasantaka, did you speak to the king ?

VIDŪṢAKA—Aye, sir, I was for a long time detained by his honour. To-day, the fourteenth day (of the month) I attended him as he was taking his bath.

YAUGANDHARĀYAṆA—Did the king bathe ?

VIDŪṢAKA—Yes, his honour did bathe.

YAUGANDHARĀYAṆA—Did he offer worship to Gods ?

VIDŪṢAKA—Yes, sir, with just a bow he worshipped the Gods.

YAUGANDHARĀYAṆA—So our master has at least attained this excellent condition ! For

When he bathed and approached the deities, drums were beaten as the noise of worship died away ; but now, as fate would have it, his chains clank as they are displaced by his bowing to the Gods, when they are offered worship on (auspicious) days. 4.

RUMAṆVAT—Your honour's efforts will soon enable the king to worship properly on auspicious days.

YAUGANDHARĀYAṆA—Vasantaka, go, see my lord once again ; and make him this request:—to-morrow is the day to execute the plan that we have thought of for our departure. For the trick of putting herbs in places where the Elephant Nalāgiri stands, has his bath, and his feed of grass, and where he lies down, is contrived ; he has further been infuriated

with spells and herbs used at the proper time and (thus) confused in regard to his usual routine. Smoke is arranged for, to be released with favourable wind. The rut of a rival elephant is kept in readiness to increase his rage. A house near the stables, with little inside it, is to be set alight; elephants are so much afraid of fire. Conches and drums have been put in temples to bewilder the mind of that lordly elephant. That din, together with the various devices, will tomorrow drive Pradyota to seek the aid of our king. So, with the very consent of his enemy, our king will come out of prison, and holding his lute Ghoṣavatī which suffered imprisonment with him, he will subdue the elephant Naḷāgiri. Then firmly seated on Naḷāgiri,

He will urge the elephant with such speed that the troops can follow his hindparts in imagination only, and leaving the Vindhya forest behind even before the lions have stopped roaring, in one day he will have experienced the three states of being in jail, in the wood, and in his own capital, and will have escaped by the same device by which he was caught—the device of an elephant. 5.

RUMAṆVAT—Vasantaka, what are you thinking now?

VIDŪṢAKA—I am thinking that all these your mighty efforts will come to naught.

BOTH—We do not understand you.

VIDŪṢAKA—I understand it first and you will later on.

YAUGANDHARĀYAṆA—What can upset our plan?

VIDŪṢAKA—Because the Vatsa king has another business on hand.

YAUGANDHARĀYAṆA—How do you mean?

VIDŪṢAKA—Listen, sirs.

BOTH—We are all attention.

VIDŪṢAKA—On the eighth day of the dark fortnight that is past her ladyship the princess Vāsavadattā with her nurse went to offer worship at the temple of the holy Yakṣiṇī, which is opposite the prison-gate, in an open palanquin, because there is no harm in a young maiden being openly seen; they avoided the high road which was impassable owing to the flood of water from a choked-up drain.

YAUGANDHARĀYAṆA—What next?

VIDŪṢAKA—Then, that very day, with the consent of an officer inside the jail, Śibaka by name, the king was outside the prison gate.

BOTH—And then?

VIDŪṢAKA—Then while the palanquin was halted for the bearers to change shoulders, he saw the princess as fully as he liked.

YAUGANDHARĀYAṆA—What next?

VIDŪṢAKA—Why ask "what next?" Making the prison-house his pleasure-garden, he now started the game of love.

YAUGANDHARĀYAṆA—Surely the king cannot have fallen in love with her?

VIDŪṢAKA—Troubles come in battalions, sir; that is exactly what has happened.

YAUGANDHARĀYAṆA—Friend Rumaṇvat, compose yourself. In this very disguise shall we have to pass our old age.

VIDŪṢAKA—Sir, and he said to me: "Tell Yaugandharāyaṇa—I do not like the plan as arranged. Departure being equally the end of our plans, I am thinking of a particular insult to Pradyota. Do not disdain me as one bent on love. I am seeking to avenge my humiliation."

YAUGANDHARĀYAṆA—Ha, what words for the mockery of his enemies! What impudent reasoning! How distressing to his friends! The king seeks delights of love at the wrong place and time. For

The bare earth, with a strawbed arranged by his own hands, is capable of intoxicating him! The jingle of the fetters in his feet has power to sustain his love! What person would not be smitten with love, when hearing himself addressed directly as "King" by a limited number of attendants detailed to guard him? 6.

VIDŪṢAKA—Sir, we have given evidence of our devotion; we have exerted our utmost. Let us clean leave him to his fate and retire.

YAUGANDHARĀYAṆA—Well, sir, is this Vasantaka speaking? O Vasantaka, do not say so.

Shall we leave one who is stricken with woe and love, who depends upon his friends and knows not what is proper for the occasion? 7.

VIDŪṢAKA—So we shall remain thus till old age.

YAUGANDHARĀYAṆA—That will indeed be commendable.

VIDŪṢAKA—It will be commendable indeed if people recognized it.

YAUGANDHARĀYAṆA—Well, we have nothing to do with the people. We do this for the good of our king.

VIDŪṢAKA—But he, too, does not know.

YAUGANDHARĀYAṆA—He shall know it in time.

VIDŪṢAKA—When will that time come ?

YAUGANDHARĀYAṆA—When this our plan succeeds.

VIDŪṢAKA—Then you must take both of them out, the king from the prison and the princess from the inner palace.

RUMAṆVAT—That is what you must consider.

YAUGANDHARĀYAṆA—Both of them, you say ? Well, this is my second vow.

If the king does not take her away, as Arjuna Subhadrā, or an Elephant a lotus-plant, my name is not Yaugandharāyaṇa. 8.

Moreover

If I do not carry off that, and that, and that long-eyed maid and the king, my name is not Yougandharāyaṇa. 9.

(*Listening*) Ah, some noise, it seems. See what it is.

VIDŪṢAKA—Well, as you say. (*Exit and re-enters*) Sir, I see scores of people strolling about, in the cool evening hour. What shall we do now ?

RUMAṆVAT—Well, there are four doors to this fire-temple. Let us break up our meeting.

YAUGANDHARĀYAṆA—Nay, not our meeting; but let us break up the ranks of our foes. Let each one do his duty.

BOTH—Very well. (*Exeunt ambo*)

MADMAN—Hi ! hi ! Rahu is swallowing the moon ! Let go, let go the moon ! If you don't, I will smash your face and release her. Here comes this mad horse, running loose. Here, here, at the cross-roads. So I

will mount him, and eat my alms. These, these are my little masters. Beat me. Well, do not, do not beat me. What say you—dance a bit for you? Look, little masters, look! These little masters! Strike me once again with sticks. Do not, do not beat me, lest I beat you in return. (*Exit*)

Here ends the Third Act.

Act IV

(*Then enter a soldier*)

SOLDIER—What a long time I have been missing the page-boy who attends Bhadravatī, while here is the princess Vāsavadattā wishing to go for a pleasure-swim. Puṣpadantaka, my good man, have you not met the page-boy? What say you? The page-boy has entered the house of that saucy tavern-keeper and is drinking liquor. Well, you may go. (*Walking round*) Here is the liquor-shop. I will just call him. Ho, page-boy! page-boy!

(*Behind the scenes*)

Now who is this calling me here in the high street 'page-boy, page-boy'!

SOLDIER—Here comes the page-boy, swilling and swilling liquor, laughing aloud, wild and intoxicated, his eyes red like roses. I won't stand in his way. (*Turns aside.*)

(*Then enter the page-boy as described*)

PAGE-BOY—Who is this calling me here in the high street 'Page-boy, page-boy'? As I came out of the liquor-shop, I was seen by my father-in-law, who got very angry. Right into my mouth was thrust a morsel of

meat seasoned with butter, and pepper and salt, and also a jugful of liquor. When the daughter-in-law is drunk, she gets love-smitten; but the mother-in-law is there ready with her stick.

Blessed are they that are drunk with wine, blessed they that are smeared with wine, blessed those that bathe in wine, and blessed those that are killed by wine. 2.

How wretched are the wealthy fools who hear the incessant misery of their sons and wives and yet do not try a whole lake of wine! I do not know whether there is a greater hell or not than that in the world of the dead.

SOLDIER—(*Advancing*) Ho, page-boy, how long have I been looking for you! The princess Vāsavadattā desires a pleasure-swim and Bhadravatī is not to be found; but you are drunk and loafing about here.

PAGE-BOY—That is right. She is indeed drunk, that man is drunk, I, too, am drunk, and you too; everybody is drunk.

SOLDIER—Never mind about all that. Why have you been loafing round here, and why have you not got Bhadrapīṭhikā inside the palace?

PAGE-BOY—I wander hence, drink here, drink herewith. So don't make such a row. What is to be done?

SOLDIER—Cut out that irrelevant prattle. Bring Bhadravatī at once.

PAGE-BOY—Let Bhadravatī enter, let her enter! O curse it, I have pawned Bhadravatī's goad.

SOLDIER—What has Bhadravatī to do with a goad when she is so gentle by nature? Go, fetch Bhadravatī quick.

PAGE-BOY—Let Bhadravatī enter, let her enter! But the trouble is I have pawned her crescent necklet.

SOLDIER—What has Bhadravatī to do with her necklet when she can be bound with flowers? Get her quick.

PAGE-BOY—Let Bhadravatī enter, let her enter! But alas! I have pawned her bell.

SOLDIER—What would Bhadravatī do with her bell, when she wants to sport in water? Bring her quick.

PAGE-BOY—Let Bhadravatī enter, let her enter! Alack, but I have pawned her whip.

SOLDIER—Well, nothing to do with the whip, Bring her along quick.

PAGE-BOY—Let Bhadravatī enter, let her enter! But alack—

SOLDIER—Alack what?

PAGE-BOY—Alack, I have—

SOLDIER—What have you—?

PAGE-BOY—Alack, Bhadra—

SOLDIER—What, Bhadra?

PAGE-BOY—Alack, Bhadravatī—

SOLDIER—What about Bhadravatī?

PAGE-BOY—Bhadravatī also is pawned.

SOLDIER—It is none of your fault; but that fat-head—the wine-shop-keeper—is to blame who takes a royal mountfor liquor.

PAGE-BOY—Alack, I said do not lose your interest by desd troying the capital.

SOLDIER—Ha, there is some noise.

PAGE-BOY—Alack, I know, I know. Bhadravatī is breaking loose from the house of that saucy tavern-keeper.

SOLDIER—What say you ?

(*A voice in the air*)

' His majesty the king of the Vatsas has taken Vāsavadattā and departed. '

PAGE-BOY—(*Delighted*) May my master meet with no obstacles !

SOLDIER—Drink, drink ; and now you may roam about and drink as you like.

PAGE-BOY— Ah, who is drunk; whose is the intoxication ? We are the spies of the noble Yaugandharāyaṇa, stationed each at his place of duty. So I will just give the signal to my friends. Here are my friends running about like so many black snakes that have broken loose from restraint. Ho friends ! listen, dear sirs, listen.

Let not a new vessel filled with water, consecrated and covered over with *Darbha* grass, be the portion of that man who fights not in return for his master's salt, but may he go to Hell ! 3.

Where is the noble Yaugandharāyaṇa ? Ha ! Here comes his honour, the noble Yaugandharāyaṇa. Here is he who grasps a keen, bright sword, has cast away his madman's guise: his left hand holds a gold embossed leather buckler; he has donned many garments and wrapped his head in a white turban; he thus looks like a cloud with lightening, with the moon slightly showing. 4.

Ah ! a fierce fight has begun.

Slaying elephants and their drivers, and warriors together with their chargers, he dashes awhile with great violence among the mighty host, and now his arm is broken by a blow from the pestle-like tusk of

a giant elephant, and his weapon has slipped away. Yet he does not retreat, but rushes on his foe. 5.

O fie! the noble Yaugandharāyaṇa is taken. So I must now be by the side of the noble Yaugandharāyaṇa.

(*Exit*)

SOLDIER—Ah, what is this? All Kauśāmbī is here save for the wall and the gateway. Well, I will report the matter to the minister.

(*Exit*)

End of the interlude.

(*Enter two ordinary soldiers*)

BOTH—Make way, make way, sirs, make way.

FIRST—Alack, though my throat is bursting, the noise does not cease.

SECOND—O fie, nobody listens to me, yell as I may, in this excitement over the abduction of the princess Vāsavadattā. Bless you, what say you? "What is the reason for clearing the way?" The noble Yaugandharāyaṇa is taken. "How taken?" you ask. Listen, sirs: just with his sword in his hand, the noble Yaugandharāyaṇa checked the first onrush of the vast host; but as he drove his sword between the tusks of the elephant Vijayasundara, it was broken. So through the fault of his sword was he taken, and not by any fault of his own.

FIRST—Well, you had better be careful, for all Kauśāmbī is here save for the wall and gateway.

BOTH—Get down, sir, get down.

(*Enter Yaugandharāyaṇa borne on a plank-stretcher with his arms bound*)

YAUGANDHARĀYAṆA—Well, I will get down.

Having rescued the Vatsa king from the hands of his enemies, (though) myself caught in battle by the fault of my weapon, I have removed my master's troubles, and so I enter the palace with joy, feeling that I have won. 6.

Well, it is easy for those who haven't wives to live in forests. Those who have achieved their heart's desire, find affliction more charming. Death does not breed remorse in those who have stored up merit.

For I have not minded enmity, or fear or humiliation, and have accomplished my designs by strategy, selfcontrol and arrows; and having destroyed the glory of my foe and the disgrace of my friends, I have won victory, my king and great renown. 7.

BOTH—Make way, Make way, sirs, make way.

YAUGANDHARĀYAṆA—Do not drive aside the people who desire to see me

Let the brave servants of the king see me dying for my vow of devotion to the king. Let the ambition of those that long for the title of minister, be either destroyed or strengthened. 8.

BOTH—Make way, make way. Have you not seen the noble Yaugandharāyaṇa before ?

YAUGANDHARĀYAṆA—Seen they have, but not thus. For disguied as a madman, and running about in the streets, my form is not pleasing, but now my work will be seen. 9.

(*Entering*)

SOLDIER—Sir, I give you good news; the Vatsa king is captured.

YAUGANDHARĀYAṆA—That is not true.

Freed long since from imprisonment in the cap·tial of his enemy, and having reached the forests on Bhadravatī, how can he be taken captive, when leagues over leagues pass in the twinkling of an eye as he goes ? 10.

My good man, did you hear how he was taken ?

SOLDIER—Pursued by Nalāgiri, they say, he was caught.

YAUGANDHARĀYAṆA—Yes, the elephant can do it, but he was badly handled.

A rider can bring out the speed of an elephant by training. Who, now that Vatsarāja has left him, can drive him ? 11.

SOLDIER—Noble sir, the minister says-the, noble gentle·man should stay in the arsenal ; for the place is guarded by men.

YAUGANDHARĀYAṆA—Oh, how ridiculous the direction ! The ministers were sleeping at a time when they should have kept watch on all sides while they held captive that fire—the Vatsa king ; now when the jewel is lost what is the fun in locking the case ? 12.

(*Walking round*)

SOLDIER—Here is the arsenal. Please to enter, noble sir.

(*Entering*)

SOLDIER—The minister says—remove the fetters.

YAUGANDHARĀYAṆA—Let me have some rest. Evidently Bharatarohaka desires to see me ; and I too desire to see Bharatarohaka,

His heart troubled by my words so maddened by anger, overmatched by the strategems which I

started, and devoid of any counter-designs; ignorant of the sound counsels taught by the treatises, deceived by superior intelligence, his face downcast from shame like a wrestler knocked out by a counterstroke. 13.

(*Then enter Bharatarohaka*)

BHARATAROHAKA—Where, where is Yaugandharāyaṇa? He has carried out his designs by cunning; it is painful to look at him; how may I reproach him when he has ruined himself for his master's sake? For long he did his work lying low, yet his plans were well directed; like a snake overpowered, yet resentful, he has raised his head. 14.

SOLDIER—The noble Yaugandharāyaṇa is in the arsenal waiting for your honour.

BHARATAROHAKA—Well, well.

Cunningly outwitted in his ministerial office by the blue elephant, he is now awaiting me to score off that hostile act. 15.

SOLDIER—Noble sir, here comes the minister.

BHARATAROHAKA—(*Advancing*) O Yaugandharāyaṇa.

YAUGANDHARĀYAṆA—Oh!

SOLDIER—Ah, what a deep voice! The whole place is filled by that one word of the noble gentleman.

BHARATAROHAKA—(*Sitting*) The name "Yaugandharāyaṇa", but not the person, is familiar (to us). Fortunately you are seen now.

YAUGANDHARĀYAṆA—"Fortunately you are seen" you say. Well see me,

My limbs smeared with blood, in keeping with the conduct of a warrior, but now calm as Droṇa's son after he had slain the conqueror of his father. 16.

BHARATAROHAKA—Ah! What self-esteem of one whose device of an elephant succeeded through trickery!

YAUGANDHARĀYAṆA—Through trickery, you say! But is that proper now?

But what of that ruse with the elephant constructed under Mallikā and Sāla trees, and what of our king who was bound and lay on the ground with his arm for a pillow? Is it then a fraud on the part of my king if through his skill he can subdue an elephant with his lute? I am but following your lead; and there is no offence in that surely. 17.

BHARATAROHAKA—Now, Yaugandharāyaṇa, to take the daughter of Mahāsena as pupil and to abduct her unplighted, without the fire as witness--was this robbery worthy of you?

YAUGANDHARĀYAṆA—Nay, do not say so. My master has indeed married (her) thus.

Born in the family of the Bharatas, the powerful ruler of the Vatsas, will he give instruction to a girl before giving her the title of wife? 18.

BHARATAROHAKA—Even now Mahāsena has favoured the king of the Vatsas. Why then does he not consider that?

YAUGANDHARĀYAṆA—Do not say so.

For that Nalāgiri obeys his orders is because he obeys the words of the skilled; hence to save his own life, and to give life and glory to his friends was he (Vatsarāja) liberated. 19.

BHARATAROHAKA—If he was released for the capture of Nalāgiri, why was he not bound again ?

YAUGANDHARĀYAṆA—He judged that he was not to be bound for fear of people's reproaches.

BHARATAROHAKA—Your honour, who is an adept in the laws of the State, speaks thus. What does the Śāstra say in regard to enemies defeated in battle ?

YAUGANDHARĀYAṆA—Death.

BHARATAROHAKA—If the Vatsa king deserved death, why did we treat him so well ?

YAUGANDHARĀYAṆA—For this consideration that the person of (your) king was not carried off by him.

BHARATAROHAKA—Did your master consider even that as possible ?

YAUGANDHARĀYAṆA—Why make any doubt about it ?

Your king was in his hands, yet our virtuous king spared him. Surely the banner cannot be pulled down without mounting the lord of elephants. 20.

BHARATAROHAKA—Well, let that be. But after so many hostile acts against Mahāsena, how did you think of returning to Kauśāmbī ?

YAUGANDHARĀYAṆA—What a ridiculous question !

He has gone before your (very) eyes ; why talk of the remaining business ? Will there be any fatigue in cutting the branches, when one has torn a tree from its roots up ? 21.

(*Entering*)

CHAMBERLAIN—(*Whispers*) It is thus.

BHARATAROHAKA—Speak aloud.

CHAMBERLAIN—

With all your manifold tricks, you have done me no harm; I have no quarrel with your virtues—accept this chalice. 22.

YAUGANDHARĀYAṆA—O well !

The houses I have set alight are still smouldering and so also the hearts of the ministers; and yet I, who deserve punishment, am thus honoured. Death is honour meet for those that offend. 23.

(*Lamentations are heard behind the scenes.*)

BHARATAROHAKA—What is this noise coming suddenly from the palace-top, like the wail of ospreys attacked by a falcon ? 24.

Just find out what that noise is.

CHAMBERLAIN—As your honour commands. (*Exit and re-enters*) This is her majesty queen Angārvatī who was about to fling herself down from the palace in the violence of her grief ; but Mahāsena said to her this:—Your daughter is married by the law of the warrior caste as enjoined. Why do you grieve on this occasion of rejoicing ? So let us celebrate the marriage of Vatsarāja and Vāsavadattā painted on a picture-board ! Thereat the women are all of a sudden celebrating the nuptial rites, the proper sequence disordered by delight, spreading auspicious things, and shedding tears (the while). 25.

YAUGANDHARĀYAṆA—So Mahāsena favours the alliance. In that case give me the chalice.

CHAMBERLAIN—Please to accept it. (*Hands him the chalice.*)

BHARATAROHAKA—Well, Yaugandharāyaṇa, what further favour shall Mahāsena bestow on you ?

YAUGANDHARĀYAṆA—If Mahāsena is pleased with me, what else should I desire ?

(*Epilogue*)

May the king be free from misery ; May the hostile army be quelled ; and may our lion king rule this entire earth !

(*Exeunt omnes*)

Here ends Act IV

End of the Play.

PRATIJÑĀYAUGANDHARĀYAṆAM

NOTES

P. I. प्रतिज्ञायौगन्धरायणम्—The vows of Yaugandharāyaṇa and their fulfilment by him are the subject-matter of the play. These vows are given in I. 16 and III. 8 and 9.

So the play is named प्रतिज्ञायौगन्धरायणम्. The name may be explained thus:—प्रतिज्ञाभिः ख्यातः, प्रतीतो वा यौगन्धरायणः यस्मिन् ।. The play is also briefly named प्रतिज्ञा--as in प्रतिज्ञानाटिकावसिता of the colophon.

I. 1. पातु etc. Such a slipshod doggerel, which weaves together the principal roles of the play— वासवदत्ता, महासेन, वत्सराज and यौगन्धरायण—by what is technically known as the Mudrālaṃkāra is to be met with in the following plays of this group :—स्वप्न, प्रतिमा, and पञ्चरात्र. The मुद्रालंकार is thus defined :—सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः । कुवलयानन्द 139. वासवदत्तायः—वासवाय दत्तः अयः शुभावहो विधिः आयो लाभो वा येन सः ।. This refers to Mahāsena or Kārtikeya accepting the leadership of the heavenly hosts and leading them to victory over the demon Tārakāsura.

वत्सराजः— वत्सः बालश्चासौ राजा च ।. " Since Gaṇapati, his brother, is called ज्येष्ठराजः in गणानां त्वा गणपतिं हवामहे...... ज्येष्ठराजं ब्रह्मणां ब्रह्मणस्पते etc., it is but proper that he is called वत्सराज. "—Gaṇapatiśāstri. यौगन्धरायणः— युगन्धरस्य मिथुनरूपधारिणः शिवस्य अपत्यं पुमान् ।. Śiva's form, half male and half female, gives him the name.

I. 1.[5] वयमपि प्रकरणमारभामहे—Here the word प्रकरण is not to be understood in the technical sense of the Nāṭya-

śāstra; it simply means कथासंदर्भविशेषम्. The pertinent plot of the play.

I. 2.[2] The स्थापना or प्रस्तावना, which is the usual name, is of प्रयोगातिशय type defined thus:–एषोऽयमित्युपक्षपात् सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ॥ दशरूप.

P. 2. 1. 2.[7] महत्तरेण स्नेहेन—The *great* distance (महान् अध्वा) does not discourage him because he has *greater* devotion towards his master.

I. 3. सत्कृतानां गुणानां—Qualities which are held in high esteem. क्रीतं सामर्थ्यं etc. The line is somewhat obscure. Gaṇapatiśāstri explains:— यस्य तस्य, यस्य वा तस्य वा स्निग्धगुणज्ञयोर्मध्ये यस्य कस्यापीत्यर्थः ।—Whosesoever efficiency may be purchased by the leader, success or failure will depend on the dictates of fate. What is meant is, that a difficult task should be entrusted either to those who are devoted, or to those who realise the importance of the task; and for the rest one should depend on fate. अश्यते *Atm* is irregular.

I. 3.[3] अय्य केहो......ओवज्झइ—Woolner understands the sentence thus "I suppose, Sir, I shall be sent with a letter containing the gist of the business." This is, however, very loose. ओवज्झइ which is अपवहति is explained by गणपतिशास्त्री as (गन्तुं) नानुमन्यते । वहतेः गमयत्यर्थत्वाद् अपेत्युपसर्गस्य प्रातिकूल्यबोधकत्वात् ।. The V. L. ओबज्झइ=अपबध्नाति "restrains, detains" is better as it makes the meaning clear. "I am quite ready, only the letter detains me."

I. 3.[7]—प्रतिसरा=हस्तधार्यं रक्षासूत्रम् ।. It appears to be a custom of ancient times to send some such protective talisman for the safety of the person concerned. It is still a custom to tie something as a charm on the arm of one departing on a journey.

P. 3. I. 4[11] ओवट्टिइओ = औपस्थितिकः । उपस्थितिं नित्यं अर्हति इति । " तदर्हति " (पा. 5-1-63) इति ठञ् ।

I. 4.[14] सविश्रमो वा. Either you will have to speed on this errand or you will not be required to go at all, so that you will be at your ease. The word occurs in स्वप्न. I. 15. सविश्रमो ह्ययं भारः ।.

P. 4. I. 4.[19]—साविग्नमिव मे मनः । My mind is distressed. The word इव has no special sense and is merely ornamental; इवशब्दो वाक्यभूषणम् ।

I. 5[13]. अनूर्जिता विपत्तिः—अहमती प्राणापायानुत्पादिका आपत् । not a very terrible calamity.

I. 5[19]. अनुत्पन्नकार्यपण्डितः— is either अनागतविधाता one who anticipates and provides against coming disasters or उत्पन्ने कार्ये पण्डितः i. e. सद्यःप्रतिविधाननिपुणः उत्पन्नकार्यपण्डितः स न भवति इति अप्रत्युत्पन्नमतिः । The epithet is rather ironical. "One who is wise when there is no difficulty to tide over, but loses his wits when it confronts him."

अश्वारोहणीयम् — अश्वमारोहति इति अश्वारोहणीयम् — " कृत्यल्युटो बहुलम् " पा. III. 3. 113. इति कर्तरि अनीय (र्). Cavalry.

P. 5. I. 6. व्यायामयोग्यपुरुषम्-व्यायामेन योग्याः पुरुषाः यस्मिन् ।. Wherein every trooper is fit through exercise. अतिभारतया-प्रतिसैन्यनिग्रहाक्षमतया । — not being able to withstand the rival force.

I. 6[9]. मग्गमद्अणीए = मार्गमदन्या = मार्गं मृगसमूहः तद् मदयति इति मार्गमदनी तया । — Where deer loves to roam. The word is obscure. Woolner suggests the reading मग्ग-मद्दणीए = मार्गमर्दनीय—(a path) fit for wild animals (मार्ग); there is a V. L. मिअमद्कण्ठीए which means मृगाणां व्याघ्रादीनां मद्कण्ठः यस्यां तथाभूतया । which is full of the wild roar of forest animals.

I. 6[17]. अद्धणिम्मिदसिळाकम्मं = Gaṇapati explains अर्धरचितं शिलाकर्म मनश्शिलालेपो यस्य तथाभूतम् । Of a formidable appearance as if incompletely painted with red arsenic. But this is hardly necessary ; शिला is taken to mean मनःशिलाधातु ।.

P. 6. I. 6[27]. नखदन्तवर्जम्—नखाश्च दन्ताश्च नखदन्तं तद् वर्जयित्वा —the अम् (णमुल्) formation according to द्वितीयायां च । (पा॰ III. 4. 53) एकनीलः = एक नीलः एव शेषाङ्गेषु यस्य सः ।.

I. 6[33]. हत्थिसिक्खाए = हस्तिशिक्षायाम् ।. These are works by पालकाप्य and other writers on elephants. Kālidāsa refers to them as सूत्रकार in Raghu. VI. 27 विनीतनागः किल सूत्रकारैरैन्द्रं पदं भूमिगतोऽपि भुङ्क्ते ।.

I. 6[42], दुरारक्खदाए आसन्नदोसाणि विसअन्तराणि—These are frontier districts (विषयान्तराणि lit. other districts) which not being under one king's complete control are difficult to protect and hence are full of imminent peril (आसन्नदोषाणि) प्रत्यन्तवासी— people living on the frontier (प्रत्यन्त).

P. 7. I. 6[51]. एवमपि अवक्तव्यां etc. If Rumaṇvat said this in the presence of a host of people, he gave proof of his unimpeachable devotion towards his master. अवक्तव्यां however, is rendered by " unspeakable " —the sentence being understood to mean :— " I wish I too could show such unspeakable devotion to my master." But अवक्तव्य can hardly mean " unspeakable "; it rather means "what is not to be said"; " what connot be called into question," hence uncensurable, unimpeachable.

I. 6[62] दिव्ववारणपडिच्छन्दो = दिव्यवारणप्रतिच्छन्दः—प्रतिच्छन्दः = प्रतिकृतिः an image, counterfeit. Cf. अविमारक II, 3 प्रतिच्छन्दं धात्रा युवतिवपुषां किन्तु रचितम् । etc.

I. 6 [68]. एककिदनिच्चओ—एकं नीलहस्तिना समानं यथा भवति तथा कृतः निश्चयः फलाध्यवसायो यस्य— (गणपतिशास्त्री). This means that the lion or tiger (कण्ठीरवः) seemed to have concerted

with the blue elephant—was of one mind with it. Or that it seemed to have concentrated on one thing. Woolner apparently reads कण्ठरव and translates " a mightly uproar that seemed to be concerted with one purpose. "

P. 8. I. 6.74 महामत्तोत्तरा etc. महामात्राः उत्तराः प्रधानाः येषां तैः आयुधीयैः अधिष्ठितः । Woolner however renders:—"manned by warriors instead of elephant-men."

I. 6.79 परस्स उवण्णासं विसमारम्भं—उपन्यास refers to the छलप्रयोग—The cunning trick, move of the enemy, which puts us in danger or which makes the contest an unequal one.

I. 7. एकायनस्थः—एकस्मिन् अयने अभ्युपाये तिष्ठतीति—i. e. When only one recourse is open to him : driven to extremity.

P. 9. 1. 8. विकृष्टपर्वमहतः = विकृष्टानि व्यायामसंस्कृतानि पर्वाणि यस्य अत एव महतः—With sinews well developed through exercise and hence expanding.

दूरभरणाद् बाणाधिकारोपिणः—according to Gaṇapati—दूरभरणाद् means— स्वकृत्यसहायकृत्ययोः आत्मैकनिर्वाह्यतया उपनतात् कृत्यातिभारात्—On account of the heavy responsibility of doing both his duty and that of his friends single-handed: his friends had fled and hence he fought singly and therefore quickly fixed as many arrows as he could on his bow (बाणाधिकारोपिणः). The V. L. दूरहरणात् means:—fixing on many arrows because they were to be carried afar:—but this meaning is scarcely sensible ; better, therefore, to take it with चापास्फालिकरस्य—" which with their hands make the bow twang by making the arrows fly after off. " I choose the reading दूरहरणात् given in the foot-note.

I. 8.5 अणेण मम भादा हदो etc. Gaṇapati Śāstri points out that this sentence is given in metrical form by भामह in

the fourth book of his Kāvyālaṅkāra:—हतोऽनेन मम भ्राता मम पुत्रः पिता मम ॥. The same thought is echoed in अभिषेक:- अस्याः कारणेन बहवो भ्रातरः सुताः सुहृदश्च मे निहताः । V. 16[5].

P. 10. I. 8.[12] अण्णोण्णाणुणएण=अन्योन्यानुनयेन—" त्वं कुरु त्वं कुरु " इति परस्परं प्रति प्रार्थनवाक्येन. By urging one another on.

I. 9.[7] तक्कालदुल्लहं पणामं=तत्कालदुर्लभं प्रणामम्— a rare courtesy at such a time ; for the king was captured and humiliated. The expression तत्कालदुर्लभ occurs in अविमारक. I. 5.[28]

P. 11. I. 9.[10] अवस्था खलु नाम-अवस्था is here used in the sense of दुर्दशा. " Distress can change even an enemy into a friend. "

I. 10. न्यङ्गम्—The disgrace (we feared). अतिमनोरथः—मनोरथान्तरातिशायी मनोरथः—What exceeds every other expectation of the mind.

I. 11. द्रक्ष्यते and श्रोष्यते—The *atm.* is आर्ष. कथं अपुरुषवाक्यं etc. :—सिद्धवाक्यः मङ्गलवचनः— auspicious i. e. perfect in speech ; rather one whose every command was obeyed ; अपुरुषवाक्यं कापुरुषसाधारणं वचनं " क गतस्तवेदानीं शौर्योत्सेकः" इत्यादिरूपम् । . Cowardly taunts. अविषयवन्ध्यं अमर्ष—wrath made impotent by the absence of an object on which to vent it (अविषयवन्ध्यं—जय्यविषयाभावेन निष्फलम्).

I. 12 नीराजनाकौतुकमङ्गलानि— नीराजनाख्यं युद्धात् प्राक् कर्तव्यं शान्तिकर्म, तदेव कौतुकं उत्सवः तस्य मङ्गलानि ।

P. 12. I. 12.[5] यौग०—विजये ! एवमेतत् । प्रतीहारी—किं एदं । यौग०—इदम् । etc. With this evasion on the part of यौगन्धरायण cf. a similar situation in स्वप्न. IV. 6.[19-21]. पद्मावती—अय्य वसन्तअ ! किं एदं । विदूषकः—एदं इदं । इदं एदं ।

पद्मावती—भणादु, भणादु, अय्यो भणादु ।

I. 13. भावनाः संशयानाम् ।—संशयानां भावनाः उत्पादकाः युद्धसंबन्धदोषाः:—The evils of war, that produce misgivings (in

the mind). कार्यतत्त्वं-कार्यस्वरूपम्--The actual fact ; the true nature of the event.

I. 13[7]. निराशं अनुसारं etc. According to Woolner it means:—does he want to reduce us to despair ?—in which case अनुसार would mean " followers ". Gaṇapati—understands:— निराशं—स्वामिना अनाशंसितं अनुसारं अनुकूलवृत्तिं स्वामिक्षेमवार्ताप्रेषणात्मिकां कर्तुकामः ।—Does he desire to do a favourable turn, which was not at all expected by our master ? अनुसार also means " pursuit ".

P. 13. I. 13[10]. स्वकं आत्मानं—स्वकं वञ्चकतया कुत्सितं स्वीयं आत्मानं बुद्धिं आविष्करोति । He betrays his deceitful soul ; or simply स्वबुद्धिसामर्थ्यम्—he thus reveals to the people of Kauśāmbī the power of his intellect.

I. 13[22]. अनर्हप्रतिक्रियं—अनर्हा प्रतिक्रिया यस्य तम् । विनैव चोदनया स्वयमेव प्रतिक्रियां आरब्धुं अनर्हम् । Gaṇapati. One who has no initiative of his own, and hence not taking precautions in the absence of orders ; but simply— " One whose precautions were worthless i. e. inadequate or not quite proper ".

P. 14. I. 15[7]. अन्तरेण विहाणं = विधानं अन्तरेण, वैरकर्म विना i. e. वैरनिर्यातनं विना ।. विधान means वैरकर्म according to Yādava cited by Gaṇapatiśāstri. विधानं हस्तिकबले प्रेरणेऽभ्यर्चने धने । वेदने चाभ्युपाये च प्रकारे वैरकर्मणि ।. What else is to be done but that he must be avenged ? Woolner, however, renders, " What can be done in the face of Fate ? " But how does he get this sense out of the words passes comprehension.

I. 15[8]. समत्थिअदु—समर्थ्यताम् संप्रधार्यताम् । अर्थात् अस्माभिः सुहृज्जनेन सह । Let us deliberate with our friends. पय्यवचिट्ठदि = पर्यवतिष्ठते, स्वस्थः तिष्ठति does not stand still, hence does not yield to obstacles.

I. 15[19]. आपस्तावत् । This demand for water is very characteristic of the entire group of plays ascribed:

to Bhāsa. Cf. पञ्चरात्र I. 29[7]; II. 70[5]. मध्यम. I. 47[5]; दूतवाक्य. I. 43[3]; अभिषेक: I. 26[7]; प्रतिमा II. 20[6]; IV. 18[4].

P. 15. I. 16. यदि शत्रुबल etc. We naturally expect शत्रुबलग्रस्तं *accu* going with राजानं in the next line. There is an alternative reading यदि शत्रुबलग्रस्तं राहुणा चन्द्रमिव । which is metrically defective and may be emended thus (as Gaṇapati Śāstri suggests)—यदि शत्रुबलग्रस्तं तं चन्द्रमिव राहुणा ।.

With मोचयामि न राजानं नास्मि यौगन्धरायणः—cf. यदि तां न हरेद् राजा नास्मि यौगन्धरायणः । III. 8; नाहरामि नृपं चैव नास्मि यौगन्धरायणः. III. 9. and यदि न पतसि भूमौ नास्मि दामोदरोऽहम् ॥ बालचरित—III. 11.

Act II

P. 17. II.[5] सामान्यदूतसत्कारं…निवेश्यताम् । He is to be treated with spceial hospitality; hence the usual treatment given to envoys is to be left aside (पृष्ठत: कृत्वा) and he is to be lodged in a comfortable way (सुखमिव).

दूतसम्प्रेषणा— In स्वप्न and अविमारक the word used is दूतसंपात ।.

II. 1. तत्प्रतीक्ष:—तथाविधवरदूतं प्रतीक्षमाणः । प्रतीक्ष: must be understood as a verbal derivative प्रतीक्षते इति प्रतीक्ष: । One who awaits.

II. 2. दूर्वाङ्कुर०—दूर्वाङ्कुरा इव स्तिमिताः स्निग्धाः नीलमणिप्ररोहाः येषु तैः । with sapphire rays gleaming like so many shoots of दूर्वा grass. Gaṇapatiśāstri notices another reading—मणिप्रदीप्रैः । परिणीवितांसः—परिणीवितौ स्थूलितौ अंसौ यस्य । परिणीवित from परि+णीव्, 1 P. in the sense of "To become fat." शरवणाद् इव etc. refers to the birth of the war-god who is said to have sprung from a thicket of reeds.

P. 18. II. 3.[3] निवेशित:—निवेशवान् कृतः । Lodged.

II. 3.15 अतिलोभाद् वरगुणानां—Since I covet, am very eager for the best qualities in a bride-groom.

II. 4. सानुक्रोशम्—Tender-hearted; this quality of Vatsarāja is referred to by वासवदत्ता in the स्वप्नवासवदत्त. I. 12[40]; II.[45].

II. 5.1 दुहितुः etc. The whole line दुहितुः प्रदानकाले दुःखशीला हि मातरः । is metrical; whether the second half of the verse is lost or not is not clear; for it does not appear that there is any lacuna here.

II. 6. कामं या तस्य etc. Although it is true (कामं) that his mind is set on (तत्रैवानुगतं मनः) that favourite sport of his (तस्य या लीला). Woolner however understands मनः as referring to the mind of king Mahāsena, i.e., the plan devised by him : so he translates:—though our plan was based on his favourite sport.

II. 6.7 वेदालिआए=वैतालिक्याः— वैतालिकी वेणुवीणादिवादनवृत्तिः स्त्री । a female musician. वीणाजोग्गं-वीणायोग्याम्. "योग्याभ्यासः परिचयः " यादवः । योग्या practice.

P. 20. II. 7. धर्मस्नेहान्तरे—This half also occurs in अभिषेक VI. 23.

II. 7.4 अस्मत्सम्बन्धप्रयोजनाय ।—The word सम्बन्ध though it suggests the marital alliances so named in south India is used in the sense of connexion by marriage ; the word occurs in स्वप्न also : II.86 भर्तृदारिका तेन राज्ञा सह संबन्धं नेच्छति ।.

II. 7.8 अहो महान् खलु etc. दुःखविस्तरः—वरनिर्धारणविषयः श्रमभारः । This very difficult task of choosing a bridegroom; how lightly you talk of it now ! पश्चादुपालम्भनं श्रोतुं— to be connected with लीलाभिहितः । You speak of it lightly now, but later on I will have to listen to your reproaches if anything goes wrong.

P. 21. II. 8.2 काञ्चुकीय:—वत्सराज: This is what is technically called a पताकास्थानक where the words of some character that just arrives on the stage very cleverly fit in with the situation, while the speaker is thoroughly innocent of any such intention. We have many such पताकास्थानकs in the plays of this group. Cf. अविमारक III.123-125 where विलासिनी and नलिनिका are talking about the princess' marriage. After the question of the former " Nalinike, when is the marriage to come off ? " somebody behind the stage says " Today ". Here we find that the word " Today " serves as an answer to विलासिनी's question, though the speaker is quite innocent of it, and is simply stating to some royal officers that the servants of the minister were not in attendance " that day " at the palace of the princess, as their master, the minister, had set out. So in अभिषेक V. 101-5.

These are instances of " Verbal irony ", the dramatist putting into the mouth of a character remarks which the audience with their fuller knowledge of the facts can interpret in two ways, while the speaker is quite unconscious of any secondary point in his words.

II. 8.5 क्रमविशेष:--The proper procedure. He should have said " गृहीतो वत्सराज: " instead of वत्सराज: simply.

P. 22 II. 9. व्यावर्तनं...मंदरस्य—A comparison often repeated in the plays of the group. Cf. अभिषेक. V. 7.1

II. 9.1 प्रसीदतु महासेन: etc., Similar situations are to be met with in अभिषेक.— "प्रसीदतु, प्रसीदतु महाराज: । महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते । V. 12.1-2. In बालचरित—प्रसीदतु महाराज: । अनृतं नाभिहितपूर्वं मया । II. 117-3. and पञ्चरात्र II. 20.2

II. 9.6 विमुक्तसन्नाहा——विमुक्त: सन्नाह: (armour) यया ।.

एष समासः—This phrase is quite common in these plays. Cf. पञ्चरात्र II. 36. अविमारक II. 95.

P. 23. II. 109. सम्बन्धप्पओअणागदाणि—also किं सम्बन्धमभिलषति—the word सम्बन्ध in the sense of an alliance by marriage sounds South Indian, where the word सम्बन्ध indicates a particular form of marital alliance.

P. 24. II. 1017. वेदाक्षरसमवायप्रविष्टः—This according to Gaṇapatiśāstri refers to the fact that the family of Vatsarāja viz. the भरतवंश is described in the महाभारत which is looked upon as the पञ्चम वेद, or perhaps to the fact that पुरूरवस् the ancestor of the race of the Bharatas is referred to in a famous सूक्त of the Ṛgveda.

II. 118. इदं भरतकुलोपभुक्तं...घोषवती नाम वीणारत्नम्।—The lute was an heirloom of the Bharatas; and it was played upon by the kings of the race. According to the कथासरित्सागर, however, this magic lute of उदयन with which he charmed elephants and subdued them was a gift which उदयन वत्सराज received along with two others from the grateful serpent वसुनेमि whom उदयन in his boyhood had saved from a Śabara.

II. 12. श्रुतिसुखमधुरा—श्रुतिसुखा मधुरा च।. In स्वप्न. VI. 1, the lute is described as श्रुतिसुखनिनदे which, however, stands in the mss. we had secured, as श्रुतिसुखमधुरे.

करजमुखो०—करजमुखैः नखाग्रैः यद् उल्लिखितं—ऊर्ध्वभागे स्पर्शनं तेन अग्रे घृष्टा तन्त्रीः यस्याः। — Whose strings are thrummed on end (अग्रघृष्टा) by nail-tips (करजमुख).

II. 13. गान्धर्वद्वेषी—The line appears metrically defective—for the fifth syllable षी ought to be short according to the dictum पञ्चमं लघु सर्वत्र।.

II. 131. वीणामुपक्रान्ता—उपक्रान्ता—अभ्यसितुं आरब्धवती।. Taken kindly to it, started playing on it.

P. 25. II. 13[7]. बादरायण—This is also the name of the Chamberlain of दुर्योधन in दूतवाक्य.

II. 13[10]. आहितविनयत्वात्--bacause he was so gentle, tractable (lit. one who is properly disciplined). According to Ganapati— " because he had fetters on "; विनीयते अनेन अपराधी इति विनयः निगलः स आहितो निवेशितः यस्य ।. though in genious, the explanation appears far-fetched.

II. 13[12]. निरुपस्कृतस्य—अनाहितसंस्कारस्य-- untaught, not properly disciplined. Woolner takes it to mean— " undaunted ".

II. 13[18]. अस्य सर्वदर्शनम् etc. His every glance should be respectfully attended to (अविमुक्तः सत्कारः यस्मिन् कर्मणि यथा स्यात् तथा). " Every significant gesture " is Woolner's rendering. Gaṇapatiśāstri— सर्वदर्शनं अन्तर्गताभिलाषसूचनी सर्वविधा दृष्टिः । क्षुतादिप्रयोगेषु—When he sneezes (क्षुत) and so on, i. e., yawns or coughs etc.

II. 13[27]. मणिभूमिका — Crystal chamber; the word मणिभूमि occurs also in स्वप्न. III. [34-35].

P. 26. II. 13[31]. अस्यैष नीतेः परिश्रमः । परिश्रमः is used in the sense of परिश्रमफलम् ।. This is the result of his strategy. Woolner, however, erroneously renders this thus:— " It goes against his policy. "

II. 14. संशयं चिन्तयामि—I know not what I feel—but better to understand this as Gaṇapati does :— संशयं तज्जीवितसन्देहं स्मरन् आधिमान् भवामि—where चिन्त् is used in the sense of मनोव्यथाकरं स्मरणम् ।; or simply, I apprehend danger (संशयं) to his life.

Act III

III.[2] डिण्डिकवेषः—In the garb of a jesting beggar. This act is known as the मन्त्राङ्क as it describes the deli-

berations of the three ministers—Yaugandharāyaṇa as a madman, Rumaṇvat as a monk (श्रमणक:) and Vasantaka as a beggar. They are already in Ujjayinī, have established contact with the king in captivity, and many of their spies and agents in various disguises have wormed themselves into the confidence of the people of Ujjayinī and secured positions of advantage. The words used by the three are cryptic and bear two meanings: one which lies on the surface, and the other which is the inner meaning. An old commentary for the मन्त्राङ्क: only exists which greatly helps to bring out this inner meaning.

P. 27. III[20]. देवउळपीठिकायां etc. Having entrusted my friend (मोदकमल्लकम् = प्रियश्रेष्ठम्) to वासवदत्ता (देवस्य महासेनस्य कुलपीठिकायां वंशमालिकायां अर्थात् वासवदत्तायाम्) and having borne in mind the messages of वत्सराज (दक्षिणामाषकान् गणयित्वा, वत्सराजदत्तानि प्रतिसंदेशवाक्यानि ज्ञात्वा), I have returned, but do not find यौगन्धरायण here (मोदकमल्लकं न प्रेक्षे—मोदकस्य वासवदत्ताहरणरूपस्य कार्यस्य मल्लकं निर्वहणसमर्थं यौगन्धरायणं मन्त्रार्थं कृतसमयं न प्रेक्षे).

III[22]. अवलग्न:—The fellow hanging about; while the other meaning is षड्भागसक्तो राजा प्रद्योत: I. Fortunately प्रद्योत who is satisfied with the capture of वत्सराज (एकमोदक परितोषित:) does not follow me; nor can the ministers of प्रद्योत who have the brains of dogs (अगति: कुक्कुराणाम्) capture यौगन्धरायण whose intellect is towering like a wall (प्राकारतुल्यस्य अस्य उन्नतया प्रज्ञोन्नतत्वेन).

III[23]. अक्षतभक्ततया etc. :—Here the पथिकs are the spies and agents of प्रद्योत who, being satisfied with presents and gifts (अक्षतभक्ततया = स्वामिदत्तधनादिसकलभोग्यसमृद्धिशालितया) showered on them by the king on Vatsarāja's capture, are off their guard, and hence could not have help up यौगन्धरायण (अक्षोभनीयम्).

III.24 अथवा अप्येनं खादामि...उद्गिरामि— As यौगन्धरायण figures as a मोदक—This refers to his apprehensions that he himself may have betrayed him (अहमेव खादामि) by his words; well he would reflect upon his words (उद्गरिष्यामि); he finds that he has not betrayed him. (शुद्धवातम् एव उद्गिरामि—पराभ्यूहरन्ध्रविरहनिर्दोषं वाक्यं उक्तवान्).

III.25 लोहितकात्यायन्या etc. Or perhaps Yaugandharāyaṇa (शिवेन) thinking that the king (मोदक) who is dear to वासवदत्ता (लोहितकात्यायनी) could be easily removed to कौशाम्बी (मत्संबंधि-मद्वश्यं अनायासेन कौशाम्बीं नेतुं शक्यम्) may have postponed his plans (प्रतिहस्तीकृतं=प्रतिहस्तः प्रतिनिधिः अप्रधानम् इति यावत्—अप्रधानीकृतम्—may have thought that his plans are not quite important, they may as well wait). The other and obvious sense of प्रतिहस्तीकृतम्—is स्वहस्तगतं कृतम् ।.

III.27 यद्यप्येष ब्रह्मचारी—अविनयं करोति— This refers to रुमण्वत् (ब्रह्मचारी=ब्रह्म चरतीति, श्रमणकरूपः रुमण्वान्). The sentence is to be understood as interrogative: Is it likely that this रुमण्वत् has betrayed us (अविनयं करोति) ? The answer is it is most unlikely.

III.28 मम मोदकमल्लकः शिवस्य पादमूले—The dear plan of taking वत्सराज and वासवदत्ता (मोदकमल्लकः) rests with Yaugandharāyaṇa (शिवस्य पादमूले). देहि...मोदकमल्लकम्—Grant, lord, that the plan (मोदकमल्लकः) succeeds.

P. 28. III.33 अविधा...उज्ज्वलतरं भवति ।. The चित्रकार is Yaugandharāyaṇa, whose various plans (वर्णानाम्) have been so well laid that the more he reflects (यथा यथा प्रमार्ज्मि) the brighter they appear (उज्ज्वलतरं भवति). अहमिव शिवोऽपि...निराशो भवतु—may Yaugandharāyaṇa, like me, be full of hope (निराशः=त्यक्ताभिलाषः i. e. one who has not to desire a thing, one who has it—hence अभिलाषवान्) regarding the success of the plan (मोदकमल्लक).

III.41-43 अविधा...आधावति Here comes Yaugandharāyaṇa (उन्मत्तकः) punctually to the appointment to deliberate on the plan (मोदकमल्लकं गृहीत्वा). दण्डकाष्ठेन शीर्षं भिनद्मि—I will make you reconsider your plan of taking वत्सराज alone from here by giving you the message of my lord (दण्डकाष्ठेन) which goes counter to your plan.

III.45 मोदकाः—Etc. The word may be understood as referring to the king, or to their dearly loved plans, or to their disguises etc.

III.58 मा परकीये स्नेहं कृत्वा etc. While our king is captive (परकीये सति) do not by hugging to your bosom your dearly loved plans (स्नेहं कृत्वा) fall into the hands of the enemies.

P. 29. III.59 मोदकाः मम खलु रक्षन्ति । Here and in the following verse the word मोदकाः signifies his spies and agents who have already in various guises posted themselves in the enemy's citadel.

III. 1.2-3 भो उन्मत्तक...उपाध्यायकुलं गन्तव्यम्—Come let us think out our plans (मोदकमल्लकम्) for with them I will have to go to the king (उपाध्याय).

III. 1. 4-5 ममाप्यनेन प्रत्ययेन...गन्तव्यम्—I, too, with this device of maddening the elephant नलागिरिः (अनेन प्रत्ययेन) hope to travel back to Kauśāmbī with the king.

III. 1.10-13 आम ऐरावणोऽहम्...मेघबन्धनम् ।. The king (देवराजः) does not yet accept my plans (न मां आसनमारोहति). Our king (इन्द्रः) has been captured by the feeble warriors (पादपाशिकैः) शालङ्कायन and others, merely through accident. I will now surprise them with my warriors who lie concealed (धारानिगलैः...कशाभिः शत्रुसेनाप्रतिरोधकैः विद्युन्मयीभिः विद्युद्भिरिव अतर्कितं आविर्भवन्तीभिः कशाभिः अस्माकं गूढभटैः), and release my king from captivity (मेघबन्धनं भिद्यते–मेघवज्जगत्प्रियस्य स्वामिनः बन्धनं भेत्स्यते).

III. 115. भो उन्मत्तक न त्वं मम दास्यसि— If you do not like to deliberate with me alone (मन्त्रावसरं न दास्यसि) I will cry out and call रुमण्वत्.

P. 30–31. III. 145-47. उन्मत्तकस्य हस्ते...दृष्टपूर्वाः--Here as in the previous passages मोदकाः stands for the स्वामिसन्देशाः which now revealed to Yaugandharāyaṇa with the approval of Rumaṇvat (श्रमणकेन थूथूकृताः) will be well thought over by him (दृष्टपूर्वाः इव संवृत्ताः).

III. 149.. कत्थूळिआफेणपण्डराणि—कस्य जलस्य स्थूलिका परिबृंहणं —(This is morning dew) फेनं च–ते इव पाण्डराणि धवलानि. णिट्ठाणिआ = निष्ठानिता तेमनयुक्ता -- mulled, sweetened with spice, sugar etc.

The passage means " Yaugandharāyaṇa (उन्मत्तकोपासक), do give thought to his plans (निर्यातय मोदकानि). They are well laid and agreeable; if these are carried out by you in your own way (ते खादितानि क्षयं मा उत्पादयन्तु) they may not succeed; so do listen to him."

III, 154. कण्डिळळण्डुआ–कण्डिलः सुराकारः (A vintner) तस्य लड्डुकाः । As I revealed the plan to the king, he sends word that he would elope with Vāsavadattā in due time !

III. 1.66-68. एष उन्मत्तकः...तिष्ठति--Here now Yaugandharāyaṇa, out of regard for रुमण्वत् (श्रमणकेन उज्झितं शापं प्रेक्ष्य) consents to consider my plans with reluctance भीतभीतमग्राङ्गुल्यांप्रसारितायां मोदकमल्लकं स्थापयित्वा तिष्ठति ।).

P. 32. III. 1. 78-83. ही ही मदीयैः स्वस्ति...मूल्येन— I will reveal the king's message and gladden your hearts (मदीयैः —मद्बुद्धिस्थैः सन्देशैः श्रावितैः त्वां प्रीणयामि). I have received the message from the king (कौटुम्बिकस्य हस्तात् प्रतिगृहीतानि). I will now deliver the message (दक्षिणामाषकान्–स्वामिसंदेशान्) to Yaugandharāyaṇa (मार्गगेहे मार्गाणां उपायानां निकेतनभूते यौगन्धरायणे निक्षिप्य गच्छामि). स्थितो मध्याह्नः-- The expression occurs in स्वप्न. I 111.

एकस्य शाटिकया etc., the king is in love with वासवदत्ता. शाटिकया कार्यम्) while Yaugandharāyaṇa wants the king (अपरस्य मूल्येन कार्यम्).

P. 33. III. 2. अनागतार्थानि etc., there is only one comfort which arises from a contemplation of the past which has been smooth in comparison with the future with its untold misery (अनागतार्थानि भविष्यत्कालसम्बन्धीनि अशुभानि ।).

III. 3. व्यवहारेषु असाध्यानां etc. छलव्यवहारित्वात् व्यवहारेषु गुणतो निर्णेतुमशक्यानाम् । whose actions are inscrutable. Woolner takes it to mean, " those who do not succeed in their enterprises ".

III. 3[10]. एतां अपि बहुमतां अवस्थाम्— He is filled with joy to learn that the king's health is on the mend, that he had so far advanced in his canvalescence that he could even bathe.

P. 34. III. 4[6]. मन्त्रौषधिनियमसम्भृत :-- मन्त्रौषध्योः नियमेन नियतकालप्रयोगेण सम्भृत :-- made wild (सम्भृतः पुष्टः) with herbs and spells used at the proper time.

पुराणकर्मव्यामोहितः—पुराणे नाम अनूतने i.e. नित्ये कर्मणि—व्यामोहितः । confused in regard to his usual routine.

सर्वसाधनपरिगतशरीरेण—Surrounded as he will be with the various devices and tricks, he will be driven to seek the aid of our master.

III. 5. मनसा अनुबद्धजघनं—the troops of Pradyota will follow his hinder parts (जघनम्) in mind only. The elephant will be urged to such speed that the enemy can overtake it in imagination only.

निर्वाह्यते = कृतार्थः क्रियते--By the same device by which he was caught, he will achieve his object i. e., escape.

P. 35. III. 5[13]. कण्णआदंसणं निद्दोसं त्ति करिअ *Cf.* प्रियदर्शिका II. निर्दोषदर्शना कन्यका खलु इयम् ।; also नागानन्दः-कन्यका हि निर्दोषदर्शना भवन्ति ।

ओघट्टिद etc. अवघट्टितायाः प्रणाल्याः प्रस्रुतैः सलिलैः विषमम् ।. Impassable owing to the flood of water from a choked up drain.

P. 36. III. 5[37]. स्थिरीक्रियतामात्मा—The sentence occurs in act I also. This description of the meeting of the lovers is so different from that described in Kathāsaritsāgara and other works, where they meet at music-lessons.

III. 5[42]. अवमाणस्स अवजिदिं--the avengement of the wrong, or humiliation. अदेशकाले—the expression occurs in स्वप्न also. VI[10—12].

III. 6.[2] णिव्विट्ठं पुरुसकारं--निर्विष्टः पुरुषकारः— Exerted our utmost, put forth our best efforts.

P. 37. III. 9. यदि तां etc. तां घोषवतीं , तं नलागिरिं, तां आयतलोचनां वासवदत्तां, नृपं च ।

III. 9.[2] पडिउत्तदिवसविस्सम्भेण-परिवृत्तः दिवसः तस्य विस्रम्भेण —In the faith that the heat of the day will be allayed now that the day has turned from the East to the West; hence " in the cool evening hour ".

Act IV

P. 38. IV.[3] को काळो. The expression is found in स्वप्न. III.[18], IV.[22] and चारुदत्त III.[1]-the *nom.* is idiomatically used in the same way as the *accu.* of time.

IV.[5] कण्डिलसुण्डिगिणीए-कण्डिलायाः मत्तायाः शौण्डिक्याः — of that drunken, saucy tavern-keeper. शौण्डिकी is thus derived शुण्डा (मद्यं) पण्यं अस्याः इति—" तदस्य पण्यम् " पाणिनि IV. 4. 51. इति ठक्.

P. 39. IV[25]. अमुदअमकळएण-अमृतमल्लकेन = A jugful of liquor; अमृत here in the sense of liquor, nectar-sweet

liquor and मल्लक means a bowl, a jug; the word occurs in चारुदत्त. I. 1[13]. चित्तअरो इव बहुमळ्ळएहि परिवुदो। रूषित: = गुण्ठित:, उपस्कृत:, seasoned; from रूष् I. P. to anoint, smear, adorn.

IV. 1. संञविदा—संज्ञपिता:—मारिता: from संज्ञपयति to kill, *causal* of संज्ञा. 9 *U.*

IV. 1[1]. पुत्रदाराणं कट्टं पिट्ठं सुणन्ता. Those who hear the misery of their son's wives: probably refers to णुसा रज्जह पीदा यदि— When the daughter-in-law is drunk, she is full of love —(for her father-in-law) but the mother-in-law raises the stick. But the poet would have used the word णुसा (स्नुषा) instead of पुत्रदारा: if he had intended that. So पुत्रदाराणां means "of their sons and wives". पिट्ठं—is पिष्टं used adverbially meaning "repeatedly" *lit.* "what has been pounded", hence: "what is not new", "what is usual"—hence "repeated".

P. 40. IV. 1[13]. सव्वं दाव चिट्ठदु।— The sentence occurs in many of the plays of the group; cf. अविमारक V. 5[83]. बालचरितम् III.[98] चारुदत्त I.[51], III. 16[34].

P. 41. IV. 1[24] आढत्तं-आहितम्-आधीकृतम्। Pawned.

खुरप्पमाळा-क्षुरप्रमाला अर्धचन्द्रमाला। Half-moon necklet.

पुप्फबन्धिआए-पुष्पबन्ध्याया: One who could be bound with flowers.

P. 42. IV. 1[59]. मा मूळविड्ढिं विणासेहि।- Do not lose the interest on your capital: i.e. भद्रवती represents the capital (मूल्यम्); while the price which the गात्रसेवक may pay for his drinks, represents the वृद्धि i.e. interest thereon. But if भद्रवती the मूल or principal is lost, then there cannot be any interest to be paid thereon; meaning that if भद्रवती is lost, there will be no inducement for him to visit the tavern and pay for his drinks.

P. 43. IV. 2. नवं शरावम्—this is the famous stanza from the अर्थशास्त्र of Kauṭilya X. 3. 68 where Kauṭilya

teaches how the warriors should, on the eve of the battle, be exhorted and urged on.

IV. 3. कनकरचित etc. कनकरचिते चर्मणि व्यग्रः वामः अग्रहस्तः यस्य । I whose hand grasps a leather buckler or a leather shield (फलकाख्यं शस्त्रनिवारणसाधनम् Gaṇapati) embossed with gold. पाण्डराबद्ध०—पाण्डरः आबद्धः पट्टः येन ।.

IV. 4. नागेन्द्रदन्त०—नागेन्द्रस्य दन्तमुसलेन आहतः अत एव भग्नः बाहुः यस्य ।. We are told later how Yaugandharāyaṇa's sword failed him, when he struck the elephant विजयसुन्दर between his tusks.

P. 44. IV. 4[10]. उस्सरह, उस्सरह— A common scene in these plays, cf. ऊरुभङ्ग; I. 35[2] स्वप्न I. 2[4] प्रतिमा III. 11[3].

दन्तन्तचोदिदो—This is explained by गणपतिशास्त्री as दन्तान्ते यौगन्धरायणेन चोदितः—driven by यौगन्धरायण in i.e. between the tusks of the elephant—the प्राकृत should be rendered in Sanskrit as दन्तान्तश्चोदितः ।. Woolner explains—Struck by the tip of the tusk of the elephant, his sword failed him.

P. 45. IV. 7. ये प्रार्थयन्ति—etc. His example will either strengthen or destroy the ambition of those who pray in their hearts for the title of minister.

P. 46. IV. 8. अवगीतमिदं रूपम्—Woolner's rendering "my form is familiar" is not correct. अवगीतं means निन्दितम्—for he was in a madman's garb; but they will see his work now.

IV. 9[4]. असमायुक्तस्तु सः—असम्यग्व्यापारितः- Not properly handled. The elephant was infuriated by Yaugandharāyaṇa by his varied tricks, and only recently pacified by वत्सराज. It was, therefore, not possible for any one else to drive the elephant.

IV. 10[4]. अहो हास्यमभिधानम्—A common enough expression:—cf. पञ्चरात्र III. 12[1]; दूतघटोत्कच I. 37[1].

P. 47. IV. 11[6]. अक्षीणं-विश्रान्तम्—Give me rest ; or rather " Give me that relief " as Woolner translates.

IV. 12. प्रारब्धेषु नयच्छलेषु--Whose strategy was matched (तुलितं) by mine—while तुल्याधिकारोज्झितम्—means मत्प्रयुक्तच्छलारम्भसमानारम्भरहितम् ।-- devoid of any counter-schemes ; could not oppose my strategy (अधिकार) with his own.

IV. 13. परिभाषे—कथमुपालभे How shall I upbraid him who has risked his life for his master ?

चिरमवनतकार्यं चापि निर्युक्तमन्त्रम्—for long, he was lying low, his work was hampered—but all the time he was planning and his plans were well-directed (निर्युक्तमन्त्र).

P. 48. IV. 15. वैरं नियमं आस्थितम्-वीरसम्बन्धिनं समुदाचारम् ।

In keeping with the conduct or usage of warriors. वैर from वीर—" that which relates to a warrior "—is rather an unusual form; so also अवजितं—in गुरोरवजितम् in the sense of अवजेतारम् । अवजित्—from अवजि + क्विप्— One who conquers—here one *who had slain,* for धृष्टद्युम्न had killed अश्वत्थामन्'s father द्रोण.

IV. 15[1]. छलेन आगतगजारम्भस्य—छलेन आगतः गजद्वारकः आरम्भः वत्सराजहरणोद्यमः यस्य—" Whose ruse with an elephant succeeded through trickery. "—Woolner.

IV. 16. राज्ञः वारणनिग्रहे-This is understood by गणपतिशास्त्री thus:—राज्ञः वत्सेशस्य वारणनिग्रहे परिचयात् परिचयं वीणानिमित्तं सामर्थ्यं असोढ्वा वीणाश्रिता वञ्चना-विणापहरणलक्षणा अपक्रिया । What about that fraud—your depriving our master of his lute —seeing that with it he could charm wild elephants ? Woolner, however, understands it thus :— " And is it fraud, forsooth, if my King by his skill can charm a wild elephant with his lute ? "

IV. 16[1]. यद्भिसाक्षिकं etc. this refers to incidents which are not dramatised, but are to be supposed to have happ-

ened between the III and IV act. It then appears that Yaugandharāyaṇa carried out his plan of infuriating the elephant नलागिरिः and महासेन released वत्सराज from captivity and giving him his lute, got him to subdue the elephant. Pleased therewith, he allowed वत्सराज to stay in his palace, (यद्येवं, नलागिरिग्रहणार्थं विमुक्तश्चेत् न पुनर्बद्धस्ते स्वामी।) where वत्सराज started giving वासवदत्ता her music-lessons; and then after they were united according to the गान्धर्व rites, with the knowledge and concurrence of Yaugandharāyaṇa वत्सराज escaped with वासवदत्ता and his lute to Kauśāmbī on the she-elephant भद्रवती.

IV. 17. भारतानां कुले जातः-- This recurs in स्वप्न. VI. 16.

उपक्रोशभयात्--For fear of reproach-the people would have reproached him with ingratitude; for वत्सराज was his saviour.

P. 49. IV 18[8].-- एतद्वेक्ष्य खलु--It seems that when नलागिरि was infuriated महासेन's life was in danger; वत्सराज, under the circumstances, could easily have carried off महासेन on नलागिरि or got him killed by the elephant; but he spared him and hence, too, महासेन spared वत्सराज.

IV. 19[1]. कौशाम्बीं प्रति कृता बुद्धिः:— What was your idea with regard to कौशाम्बी ? — rather "Did you hope to go back to Kauṣāmbī, after all this ?"

P. 50. IV. 23[4]. अत्रभवण...तच्चित्रफलकयोः etc. The marriage of उदयन and वासवदत्ता which as it could not take place in reality because of the elopement was completed in a picture. A reference to this is made in स्वप्न VI. 11[5]. अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता। आत्मनश्चपलतया अनिर्वृत्तविवाहमङ्गल एव गतः। अथ भवाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिः चित्रफलकायामालिख्य विवाहो निर्वृत्तः।.

IV. 24. कौतुकक्रिया—The auspicious rite of marriage. The word occurs in this sense in स्वप्न also. The various senses of the word कौतुक are given in the मेदिनी--कौतुकं त्वभिलाषे स्यादुत्सवे नर्महर्षयोः। तथा परम्परायाते मंगले च कुतूहले। विवाह-सूत्रगीतादिभोगयोरपि न द्वयोः॥

IV. 25. भवन्तु अरजसः etc. the same epilogue occurs in अविमारक VI. 22 and अभिषेक VI. 35.

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